VOGUE

IDEAS
FOR
TRAVELLERS

...where to go
...what to take

Incorporating Vanity Fair
May 15, 1949
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Beautiful Hair

BRECK

WHEN YOUR HAIR NEEDS EXTRA CARE

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REG U S PAT OFF

walk into your summer wardrobe

Walk into Swirl, button once, wrap and tie! Swirl is designed to simplify and prettify your busy life. A "practically" perfect wardrobe-in-one for town, beach or vacation resort. Opens flat for jiffy ironing . . . In distinctive Sanforized cottons, sizes 10 to 20.

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Center • Beau Tie—Sanforized broadcloth in tie print. Red, blue or green.

Right • Tropic Bloom—Exclusive Bates print in Sanforized broadcloth. Helio, rose, blue or yellow blooms on black grounds.

8.95 each

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Ready for midday engagements...a beautifully defined black rayon sheer covering up with a squared-off jacket buttoned naively to a high collar. But . . . with a wave of the wand . . . off comes the jacket revealing a shoulder exposed dress, posed to dance on to the wee hours. Black only, in sizes 10 to 20, 35.00

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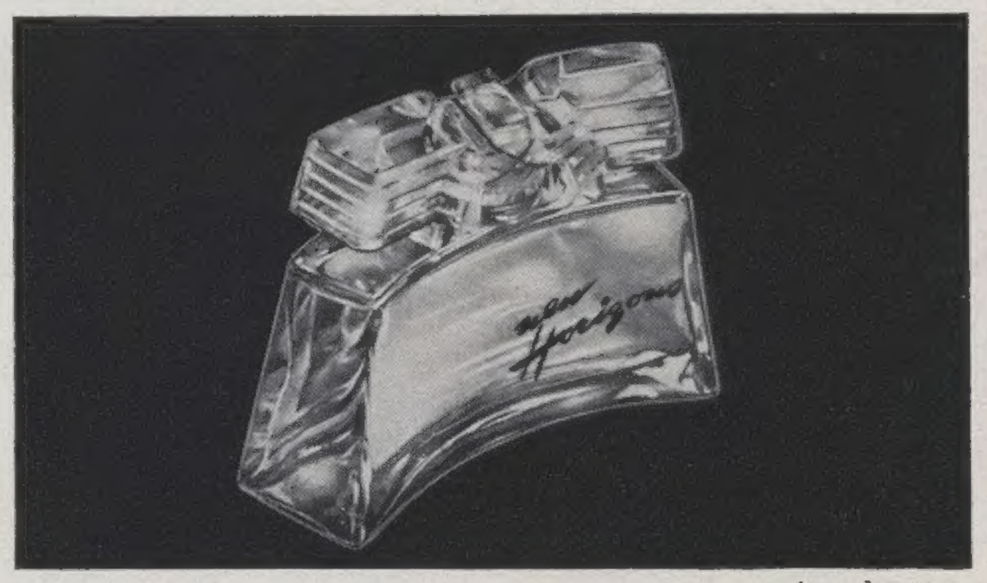
INDIANAPOLIS • WASHINGTON, D. C. • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

PERFUME? YOU KNOW ALL ABOUT IT! (OR DO YOU?)

You Vogue readers own and use more perfumes than the average . . . most of which you receive as gifts. ■ You know it's the most stimulating thing you wear—and yet, when you want a particular fragrance, you wait for your birthday instead of treating yourself. ■ Strange, isn't it? You never, never hesitate about buying yourself a new hat—even though it may cost many times as much as a small bottle of a quality extract! ■ Next time you're shopping, browse in the perfume department, too. A new fragrance—particularly one by Ciro—gives you the same lovely stimulation as that new chapeau!

Speaking of lovely things . . . there's Ciro's lilting, fresh *New Horizons,* in a new $4.50 size. ■ It's a charming, scaled-down replica of the curved crystal larger bottles known and loved in Paris, Rio, here . . . at $7.50, $12.50 and $35. ■ Perhaps it's needless to do more than remind you of Ciro's other much-wanted perfumes: *Danger, Reflexions, Surrender, Chevalier de la Nuit.* ■ They're available in *Eau de Toilette,* too.



prices plus taxes

NEW HORIZONS BY PARFUMS CIRO

Vogue
May 15, 1949

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Vol. 113, No. 9
Whole No. 1829

what's better than one Sacony suit?

...two!

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it's a wonderful buy!
Two suits—$50 . . .
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*PALM BEACH TRADEMARK REGISTERED BY GOODALL-SANFORD, INC.

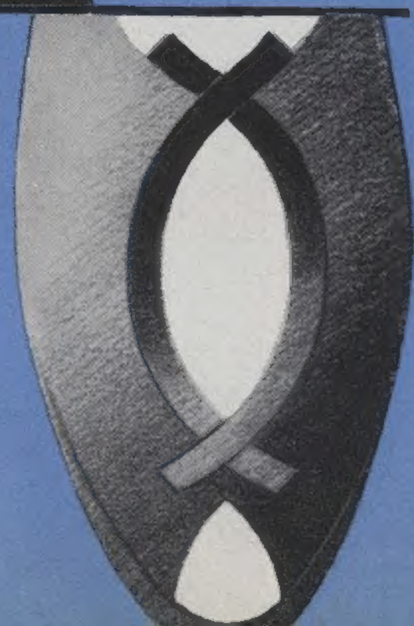
Three Feathers Garden Dress by Oleg Cassini

shoes
fair and cooler
for weather
fair and warmer...
created
by

I. Miller

in exciting new textures and silhouettes

FOOTNOTES
for the
season's new clothes



*** LASTEX SUEDE—contoure shoe that "girdles" your foot. LASTEX actually woven into the lining makes the soft summer suede hug your foot in tender embrace.**

MESH appliqued with calf or suede—one of the famous new I. Miller "windy weaves" with airy, merry manners.

BARE MINIMUM—supple suede sculptured in daring, intimate lines that sweep from ankle to instep with symmetrical grace.

LINEN LUXURY—coolly elegant, openly charming, to wear with everything, everywhere.

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ARIZONA
Phoenix . . . Hanny's
Tucson . . . Guild House

ARKANSAS
El Dorado . . . El Dorado House
Ft. Smith . . . Boston Dry Goods Co.
Hot Springs . . . Ike Kempner & Bros.
Little Rock . . . Ike Kempner & Bros.

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Bakersfield . . . Judd's
Beverly Hills . . . I. Magnin & Co.
Burlingame . . . Nelly Gaffney
Carmel . . . Guild Shop
Fresno . . . Rodder's
Fresno . . . Rodder's Mademoiselle
Long Beach . . . Guild House
Los Angeles . . . I. Miller Shop
Los Angeles . . . I. Magnin & Co.
Oakland . . . Frank Werner Co.
Palm Springs . . . Bullock's
Pasadena . . . Bullock's
Sacramento . . . Arthur McKay
San Diego . . . Hafter's
San Francisco . . . I. Magnin & Co.
San Francisco . . . Frank Werner Co., 255 Geary St.
San Francisco . . . Frank Werner Co., 875 Market St.
San Jose . . . Bloom's
Santa Barbara . . . I. Magnin & Co.
Stockton . . . The Brown House

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Denver . . . Fontius Shoe Co.

CONNECTICUT
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Hartford . . . I. Miller Salon
New Haven . . . Guild House
New London . . . Markoff's
Stamford . . . L. Spelke & Son
Torrington . . . Bufferd's Shoe Shop
Waterbury . . . Worth's Inc.

DELAWARE
Wilmington . . . Hylander's

DISTRICT OF COLUMBIA
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Ft. Lauderdale . . . David Leonard Shoes
Jacksonville . . . Cohen Bros.
Miami Beach . . . Miami Beach Bootery
Orlando . . . Dickson & Ives
Panama City . . . Lillian Kilpatrick's
Pensacola . . . Meyer Shoe Co.
St. Petersburg . . . Rutland Bros., Inc.
Sarasota . . . Nathan's
Tallahassee . . . Miller's Bootery
Tampa . . . Weil-Maas
West Palm Beach . . . Anthony's

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Atlanta . . . J. P. Allen Co.
Columbus . . . Miller-Taylor Co.
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IDAHO
Boise . . . The Mode

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Ft. Wayne . . . Wolf & Dessauer
Indianapolis . . . H. P. Wasson & Co.
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Mason City . . . Younker Bros.
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Topeka . . . The Palace Clothing Co.
Wichita . . . George Innes Co.

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Louisville . . . Byck Bros. & Co.
St. Matthews . . . Byck's

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Baton Rouge . . . Newstadt's Shoe Store
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Portland . . . Famous Brand Shoes

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Boston . . . Conrad's
Springfield . . . Brigham's
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St. Joseph . . . Plymouth Clothing Co.
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St. Louis . . . Stix, Baer & Fuller
Springfield . . . Neff-Petterson Co.

MONTANA
Billings . . . Hart-Albin Co.

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Omaha . . . J. L. Brandeis & Son

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Reno . . . Tait's

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Newark . . . Bamberger's
Paterson . . . Konner's
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Roswell . . . Guarantee Shoe Co.
Santa Fe . . . Guarantee Shoe Co.
Silver City . . . Borenstein's

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I. Miller—1552 Broadway
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Albany . . . David's
Binghamton . . . Parlor City Shoe Co.
Buffalo . . . Berger's
Elmira . . . The Gorton Coy
Jamestown . . . Wade Bros.
Rochester . . . I. Miller Salon
Schenectady . . . Imperial House
Syracuse . . . The Addis Co.
Utica . . . Shoe Box
White Plains . . . I. Miller & Sons, Inc.

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Durham . . . Baldwin's
Greensboro . . . Powell's
Raleigh . . . Jean's
Salisbury . . . Ostreicher's
Winston-Salem . . . Guild House

OHIO
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Cincinnati . . . Newbold's
Cleveland . . . Lindner Coy
Columbus . . . F & R Lazarus Co.
Dayton . . . Elder & Johnston Co.
Lima . . . Crawford Shoe Co.
Toledo . . . The LaSalle & Koch Co.
Warren . . . Lustig's
Youngstown . . . Lustig's
Zanesville . . . McHenry's

OKLAHOMA
Oklahoma City . . . Rothchild's
Tulsa . . . I. Miller Salon

OREGON
Eugene . . . Kaufman Bros.
Portland . . . Meier & Frank Co. Inc.

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Altoona . . . The William F. Gable Co.
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Scranton . . . Samters
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Williamsport . . . Brozman's

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Greenville . . . Meyers-Arnold
Spartenburg . . . August W. Smith Co.

SOUTH DAKOTA
Sioux Falls . . . Knudsen's

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Knoxville . . . Sterling House
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Lubbock . . . Hemphill-Wells
Midland . . . Everybody's Store
Odessa . . . Jo Ann Shop
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Norfolk . . . Hofheimer's Guild House
Richmond . . . I. Miller Salon
Roanoke . . . Propst Childress Shoe Co.

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Spokane . . . Arthur Schulein
Tacoma . . . Pessemier's Bootery

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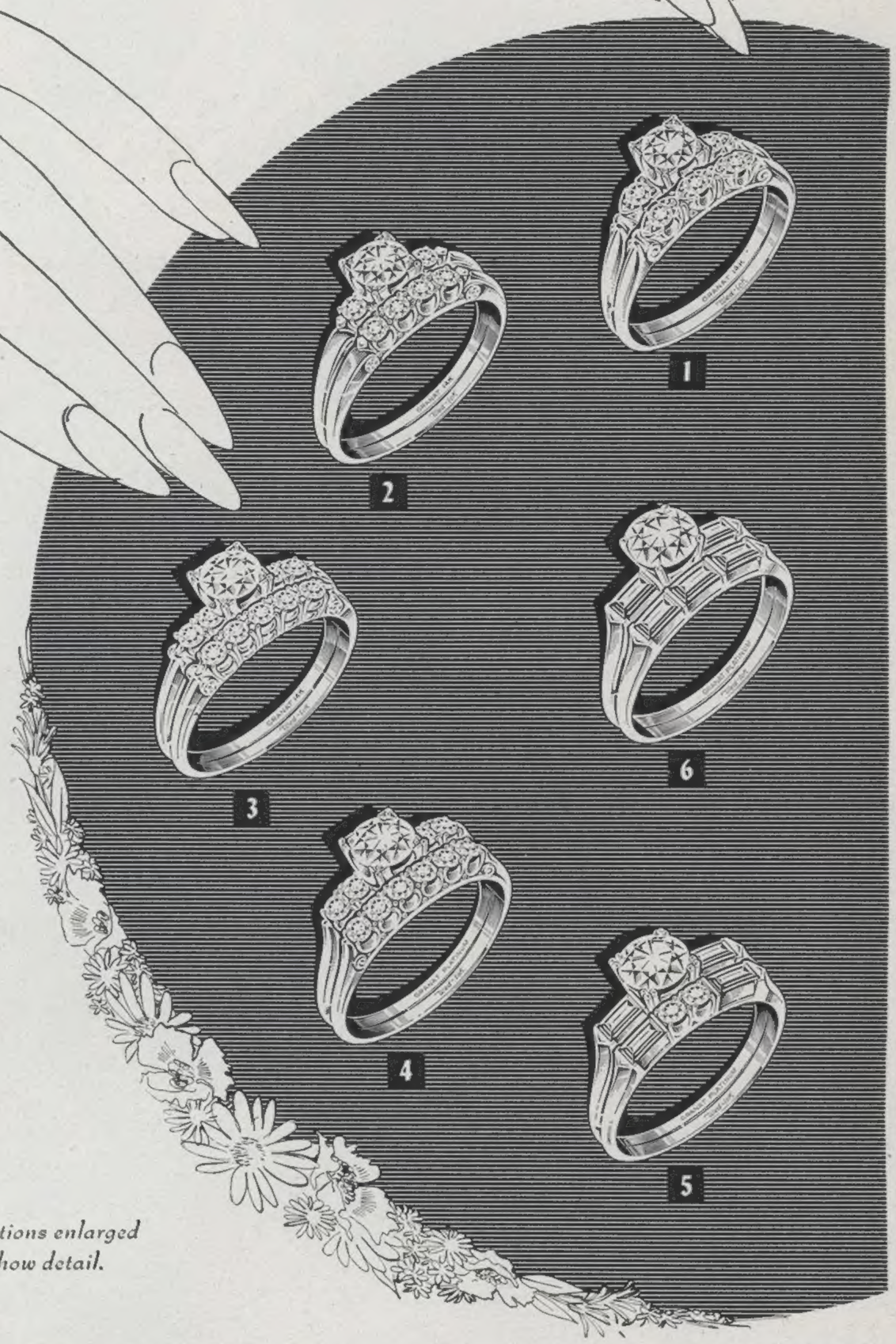

GRANAT

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Illustrations enlarged to show detail.

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2. Diamond solitaire with 2 side diamonds. Wedding ring with 4 diamonds.
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4. Diamond solitaire with 4 side diamonds. Wedding ring with 6 diamonds.
In White or Natural Gold . . . The Set, 400.00
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5. Diamond solitaire with 2 baguette side diamonds. Wedding ring with 4 diamonds including 2 baguettes.
In Platinum . . . . . The Set, 650.00

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...GIVES IT A FLOURISH

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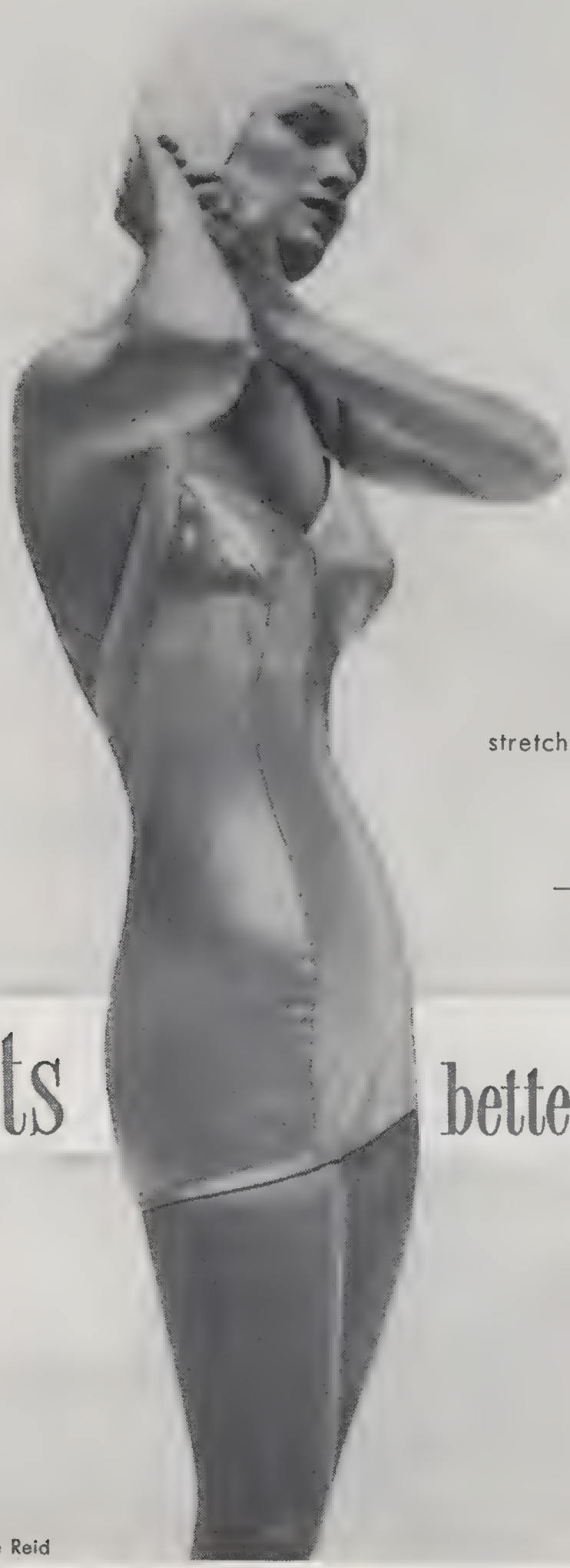

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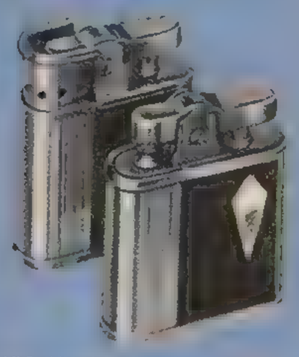

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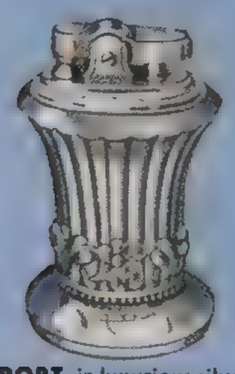

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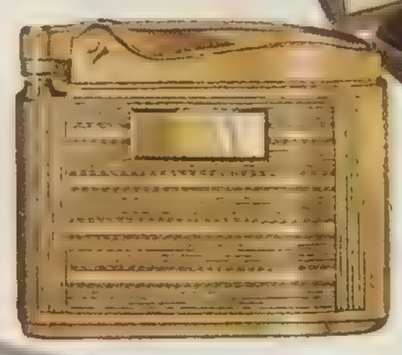

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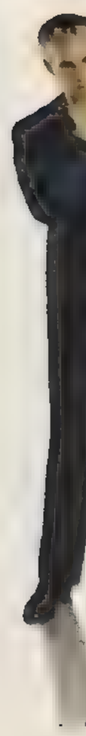

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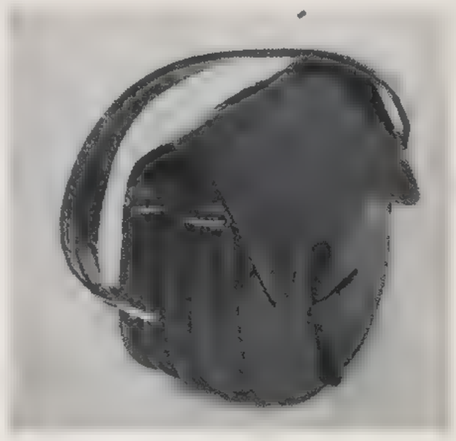

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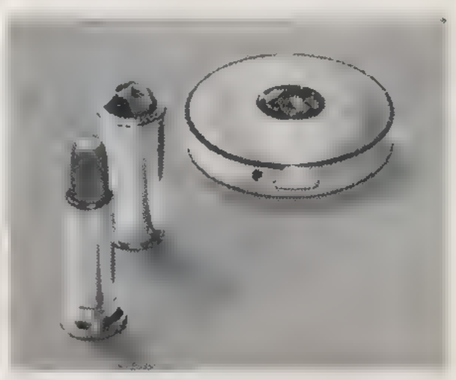

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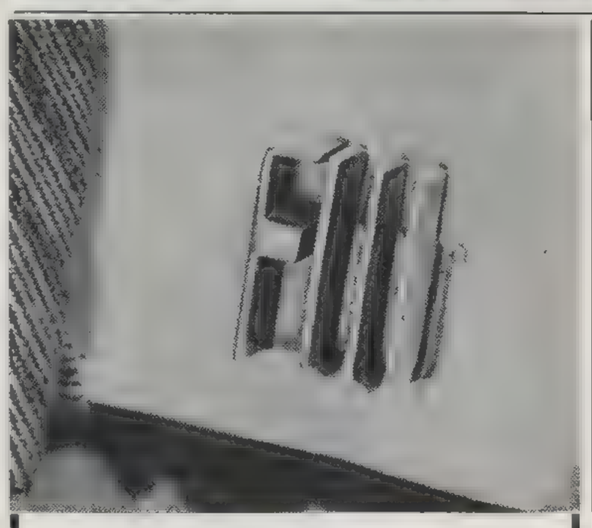

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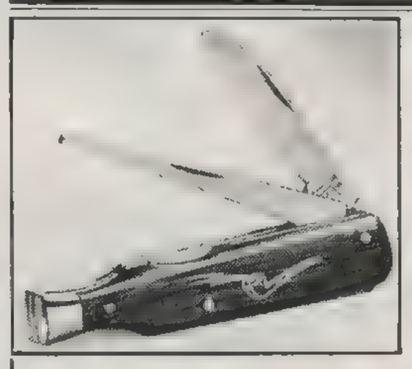

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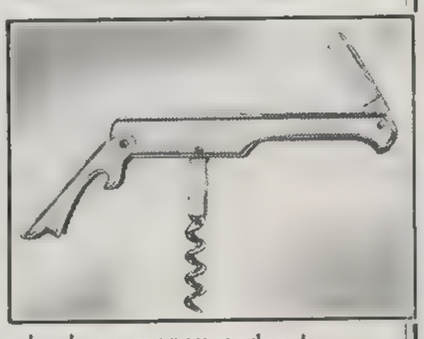

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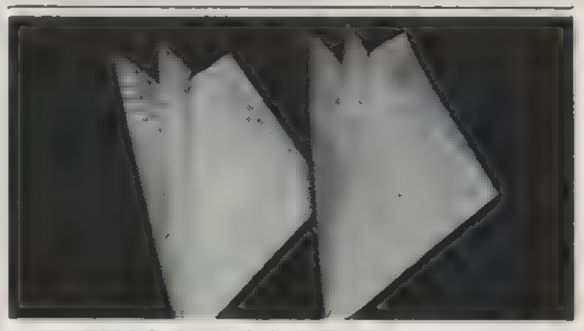

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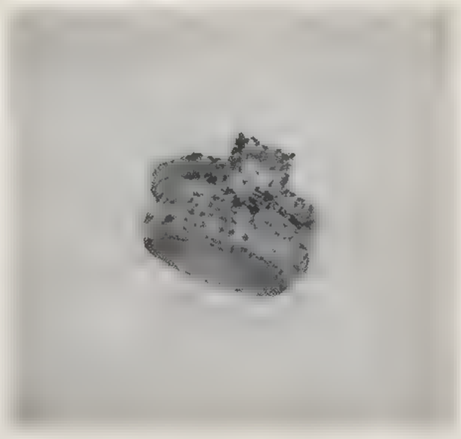

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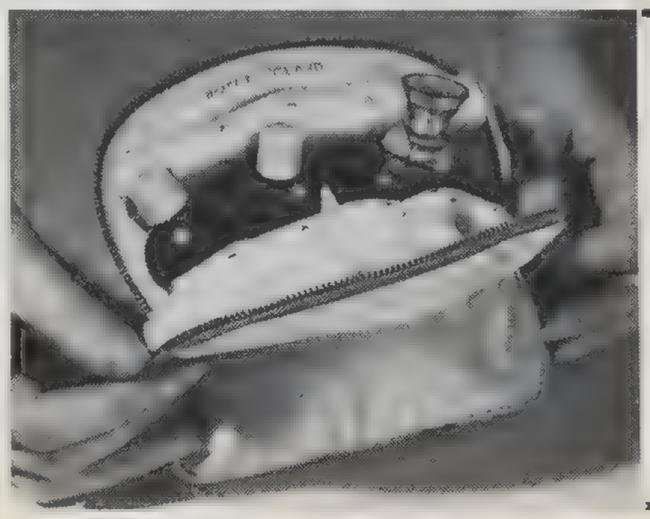

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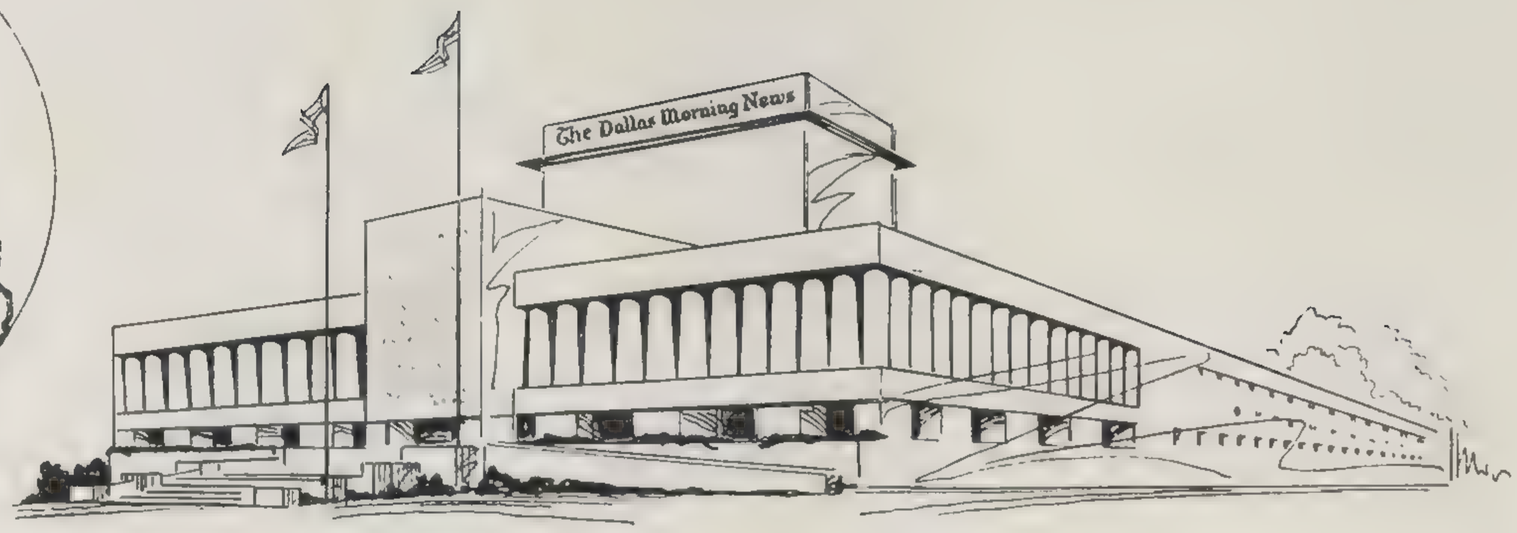

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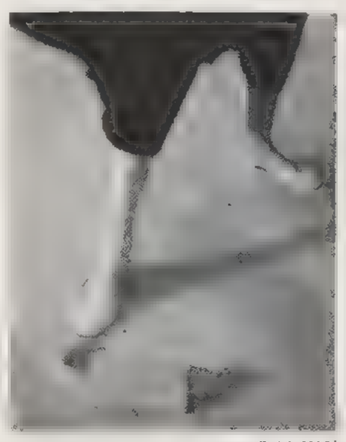

BALKIN

COVER. News, double-strength; strong point, patent leather; strong point, bright yellow. News as one; news to the beach. Square-toed ghillies, $11, by Capezio; inch-wide belt, Schaffer, $3; Lujean bag to hang from it, about $9 plus tax. All of Colonial's yellow patent leather: all at Lord & Taylor; Neiman-Marcus; I. Magnin.

VOGUE

incorporating Vanity Fair

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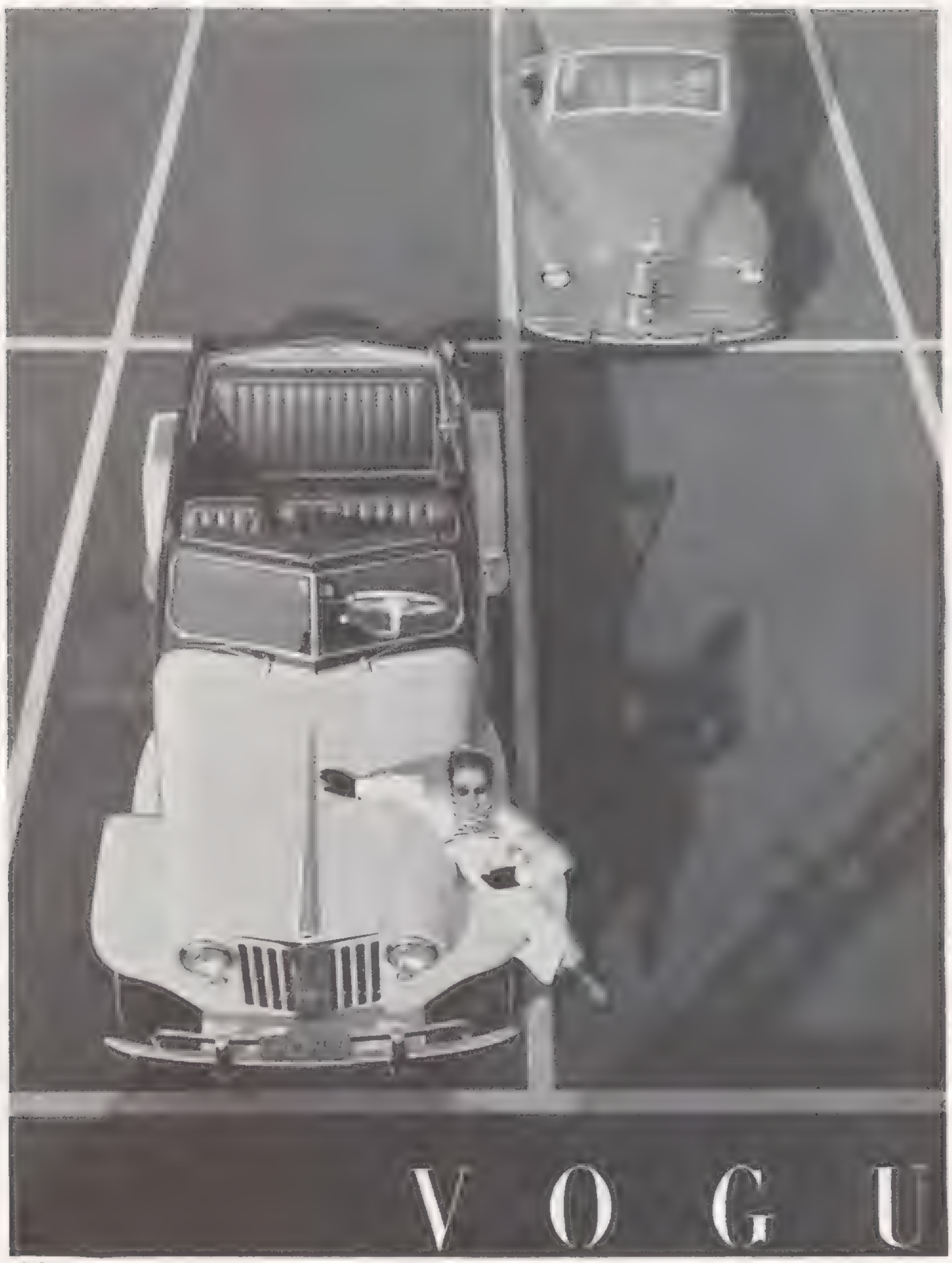


MATTER

VOGUE'S

eye view of

Woman at the Wheel

"What's she like?" we ask, as thousands of young and impressionable cars come off the line. The moving picture that we get of her from the files of the Automobile Club is this: her field of vision is a degree better than a man's, her ability to distinguish red and green is better, her distance-judgment is about as good, her reaction-time is comparable, her blood-pressure is lower, she drives slower. . . . We think that she uses the glove compartment to advantage: keeps in it sunglasses to cut glare, cream to erase squint lines, cotton scarfs to preserve her hair, soft slippers to relax in, and chamois-palmed gloves, and maps, of course. . . . And if she reads this issue as carefully as she reads road signs, and her field of vision is as good as it says here, she'll find: news about the skyways and waterways as well as the highways of the world, ways to get off on a journey as easily as most people breathe, and clothes as good for the road's end as for the road itself. (These new delights: *left*, the Willys Jeepster; *right*, the Austin A-40 with sliding top.)

LINES TO A TRAVELLER

There are supposed to be two *sure* conversation-starters, in almost any gathering, almost anywhere: "How do you *do* it all?" and "I hear you're to be congratulated." This year you can add a third: "When are you sailing?" Or flying. New Yorkers are predicting a ghost town by midsummer (a trifling seven million instead of eight). Californians are talking about the great 1949ers' trek—in reverse. Travel agents (holding the receiver well away) are reciting in hollow tones, "Madam, I *am* trying, and *if* there is a cancellation . . . " There is a great and good and welcome American invasion of the world going on this year. It started with a rush in April, looks to remain in spate through September. All over America dusty bags (though American baggage never gets *very* dusty) are being bumped up or down stairs. New luggage is arriving from the shops (see pages 46, 49). Old diaries are being searched for "that little restaurant" (if you *can't* find it, see page 64), and clothes are being critically reviewed for their packability and usefulness—somewhere else. And passing with high marks. For in this year of 1949, if someone were to ask us, "What's a good travel wardrobe?" we would be very inclined to reply, "Probably what is hanging in your closet right this minute." In fact, barring your crinolined organdie, everything you own should be able to travel, for a good wardrobe is a good wardrobe the world over.

This whole issue is devoted to clothes which will be as "at home" in any longitude as they are at home. The cashmere coat, *opposite*, will take you driving through the English cathedral towns, or to meet the evening train in Manchester, Mass. An ankle-length marquisette dinner dress (page 47) is as perfect in Rome as in Lake Forest. A gentle flannel suit (page 48), a jewel on shipboard, or in the California hills. A nylon nightgown (page 48) will wash and hang out as miraculously at Lake Como as in Kansas City. Narrowly pleated skirts (page 87) "stay in" as stubbornly in a sweltering Naples as in New York. A soft and breezy little Shantung could be your cool favourite in Bombay, or Dallas. Crushable straw hats (page 87) as useful for a month in Toulouse, as for a week-end visit. Your white nylon bathing suit, as smart at Antibes (unless you fall for a "Bikini") as at Southampton. A pleated chiffon evening dress, for San Francisco, for Rio, ties into a knot for packing (page 88). A cool, floaty sheer crêpe (page 90) hangs out in the bathroom while you take a hot bath (still the most lightweight "travel iron"). Crease-resistant cottons (page 89) stay crisp here, or anywhere. The moral to this issue is: buy clothes as you need them, want them—but not just because you have a ticket to somewhere.

SHORT-CROPPED OVERCOAT It might be the one coat you take on your travels; to make a "suit" of extra skirts; that is marvellous for driving; that holds its shape under rough and steady wear. The one opposite: of Chinese cashmere (a texture that purrs at you), tailored with calm authority from angled collar to geometric pockets; worsted skirt; both to order at Knize. Pork-pie felt hat, by Knox.

HORST

. . . BY SEA

You like the luxurious way; the soothing, aimless routine of open decks and bouillon; reading and late dinners; and Time, in a companionable mood for once, stretching and sprawling with you in the sun-warmed deck chairs. The news about boats this year is, 1. you can't get on them (sorry, small joke) and 2. the return of the smaller, intimate boat. The big beautiful *Queens* have, to all intents and purposes, been sweeping up the Atlantic these past few years. Comfortable, opulent, impersonal, they feed you well, pamper you, and get you—wherever—on the double. But now there is another atmosphere afloat. A kind of friendly, lazy, house-party feeling that pre-war sailors will remember as indigenous to the smaller boats; to the beautiful air-conditioned American Export Lines ships now swanning across to Naples and Genoa; to the *De Grasse*, the *Île de France* (soon to be recommissioned); to the small Dutch and Swedish boats (such food, remember?); to American and English ships.

These smaller boats take, happily, anywhere from seven to twelve days from New York to Plymouth or Marseilles or Genoa, and should be considered as *part* of a holiday—not as a means of getting to one. And why not? For on the little boats, as on the big ones, you can lead any kind of life you like. Sleep 'til noon, play the ship's pool, or serious bridge; give and go to cocktail parties; dine and dance 'til all hours. Or—you can rise early for a sun-morning, turn your deck chair the "other way" to avoid glare, and chat; nap after luncheon, have massage, or try out the gym before dinner, dine quietly, look at the movie, or go to bed. On the big boats, you'll dress three nights out of five. On little boats, dressing is optional; separates, ideal. A long and/or an ankle-length skirt, with a few pretty change-off tops, and perhaps one dinner dress, is perfect; but, if you like, you can wear the day-length Shantung that is going to be your out-for-lunch dress in Rome or Paris. If you're going the southern route, to Italy, say, you'll want play clothes: shorts, sun dresses, and a jacket to take you "decently" through the big salons. Northern passengers may find tanning possible in some protected sun trap, but by and large, a tweed or jersey suit, or a silk dress and sweater is the right weight. On page 48 we show you a concentration of clothes, planned for a month in Italy (or Paris or Madrid or Lisbon), which play into each other's hands, pack like tissue paper, and form a congenial society among themselves; of materials that don't soil if you brush against a breeze, and have a little stamina in the heat: linen, taffeta-cotton, silk-foulard, tissue-faille. To house these happy few, we show you going-by-ship luggage on page 49. A lightweight hat-and-shoe box; a satchel that fits into its own envelope (which itself becomes a repository for Flea Market finds); a good light "flying trunk." One of the hundred joys of going by boat is that if you *want* to take a lot of luggage, you *can* take it with you.

THE BLOUSED-BACK COAT, *opposite*, with shoulders that go smoothly over a dress or suit, big pockets. A Jacques Griffe design made by Swansdown in grey Forstmann wool, $100; cloche, a Jacques Fath design, by Madcaps, in jute, $9; both at Altman. Coat also at H. & S. Pogue; The Dayton Co. Lambskin gloves, $10; Bonwit Teller. Photographed on the deck of the *S.S. Excambion*, one of the American Export Lines' new Four Aces.
Right: New in shape, in performance, the ring-handled bamboo calfskin bag that opens flat, holds even more than you hope. By Josef. $60 plus tax; Saks Fifth.

HORST

. . . BY AIR

You're going by air. To save time. Because you couldn't get on a boat. Because it's cheaper. Because it looks as if you would never get more than a two-week holiday—ever—and you'll die if you don't see Naples . . . the Arran Islands. Because you've discovered that now you can fly to California, Argentina, "tourist." Because you think that flying is the most delightful, stimulating, celestially beautiful form of travel.

You might fly to California for the summer. To Canada for a three-week tussle with land-locked salmon. To the Virgin Islands (because the weather is as perfect now as it is in the winter—and the rates are even perfect-er). To Cannes, for three weeks of pure foolishness. To Maine, to have the house in order when the children arrive.

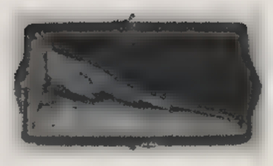
Why ever, wherever, you fly, your clothes and luggage will aim for the same total: the least possible. Everyone knows that excess-baggage rates are high, and that the same money would buy a piece of lustre at the Flea Market, a memorable dinner at Fishermen's Wharf, or a gondola for the whole of Redentore Night. So on page 46 we show you compact luggage (that is a pleasure to *see* too). Thin box-calf to balance on one finger, new construction in canvas that keeps it sturdy, and divisions in both, that make the smallest piece a glutton, a larger one—rapacious. And on page 47 we show you an airy distillation of clothes that pack as if they liked it, come briskly to life at the touch of an iron, and weigh next-to-nothing. Lightweight materials make summer-sense anyhow: pongee, marquisette, batiste, cotton, organdie, crêpe. The main objective for an airborne wardrobe is cooperation. You have no room for prima donnas: the dress that insists on "special" accessories; the coat that swears at all but one dress. One pair of surah slippers *should* do for late-day and evening dresses; one pair for your spectator clothes. One sweater should make a costume of your shorts, skirts, sleeveless sports dress. In fact, every piece *should* synchronize as perfectly as the twin propellers on your plane.

TRAVEL HIGH... TRAVEL LIGHT

In a suit, perhaps like this one of cool, collected beige, guaranteed to arrive in good shape. Weathervane suit of Celanese rayon sharkskin (cool as Shantung, uncrushable as men's-wear), tailored by Handmacher. $25. Lord & Taylor; Hutzler's; Jordan Marsh; Neiman-Marcus. *The* helmet, light and little, of braided jersey; a light but greedy string bag, and a tall umbrella for dash—or drizzle; all, John Frederics. Leather carry-all, $86 plus tax. Saks Fifth Ave. Photographed at the United Airlines Terminal at LaGuardia Field.

MILTON GREENE

AMERICAN PLAN ... BY AIR

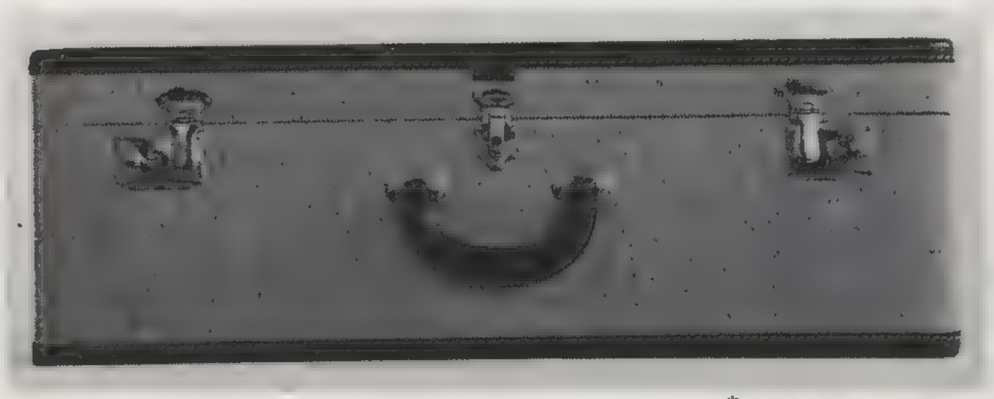


Above left: Two views of a satchel handbag, overnight size, with a roomy damp-proof cosmetic section. Pigskin, leather-lined. $162*; Mark Cross. *Above right:* Calf bag with eyeglass pocket. By Koret. $13*; Saks Fifth.

Above: Box for cosmetics, accessories. Covered in smooth brown cowhide, fitted with a lift-out jewellery tray and adjustable loops for cosmetic jars, bottles. 14″ x 8½″ x 9½″. By Kaufmann. $66*; at Abercrombie & Fitch.

Above: Hat and shoe bag, covered in tan cowhide. 18″ x 17½″ x 11½″. Fitted with twelve sturdy pockets to hold shoes. (Matches the cowhide wardrobe case on page 49.) Made by Wheary. About $95*; Altman.

Below: Three views of a lightweight but sturdy suitcase, covered in checked canvas. A standard size, 26″ x 16½″ x 8½″, basic luggage piece for plane or train. By Kaufmann. About $35*; Lord & Taylor.



*PRICES INCLUDE TAX

GRIGSBY

a. Linen golf skirt, $15; Lord & Taylor. Wool jersey shirt, made in Italy, $15; Hattie Carnegie. **b.** Seersucker skirt, $9. Henri Bendel. **c.** Cashmere pullover by Jantzen, $15; Arnold Constable. **d.** Shell-knit wool maillot, by Claire McCardell, $23; Lord & Taylor. **e.** Terry cloth stole by Glentex, $5; Saks Fifth. **f.** Silk pongee daydress by Larry Aldrich, $45; Bonwit Teller. **g.** Short wool jacket by Lassie, Jr., $30; Saks Fifth. **h.** Piqué strapless dress with jacket, by Ben Gam, $70; De Pinna. **i.** Moleskin box jacket, $714 tax included; Esther Dorothy. **j.** Print dress of heavy cotton, by Goodstein, $30; Bergdorf Goodman. **k.** Eyelet batiste camisole, $15; petticoat, $17; Altman. **l.** Print silk crêpe robe, by Dorian, $25; Lord & Taylor. **m.** Swiss batiste nightgown, $35; Bergdorf Goodman. **n.** Rayon marquisette late-day dress by Ben Gam, $70; Best's. **o.** Rayon marquisette short evening dress, a Ted Shore design, $40; at Best's.

p. Suède sandals made to order by Sandler. **q.** Stitched calf walking shoe, by Hill and Dale, $17; Lord & Taylor. **r.** Linen shell shoes, $21, dyeing extra. At Saks Fifth.

a. Dress, Belgian linen, by Paul Parnes, $70, at Rosette Pennington. **b.** Cashmere cardigan, $23, at Bonwit Teller. **c.** Denim shorts, $4; cotton cord shirt, $4; by Tom Boy; Best's. **d.** Rayon-and-wool playsuit and coat, by Dorothy Cox, $35; Henri Bendel. **e.** Knitted wool pullover, $25; Hattie Carnegie. **f.** Nylon maillot by Claire McCardell, $25; Lord & Taylor. **g.** Flannel suit by Bellciano, $110; Franklin Simon. **h.** Russian broadtail jacket, $750, tax included; Aaron Reiss. **i.** Foulard dress by Goodstein, $60; Bonwit Teller. **j.** Linen-y rayon two-part dress, by Herbert Sondheim, $50; at Best's. **k.** Taffeta cotton broadcloth dress by Jo Copeland, $110; Saks Fifth. **l.** Rayon tissue faille evening dress by Ceil Chapman, $50; Jay Thorpe. **m.** Linen two-part with lace blouse. By Adele Simpson. $110; at Saks Fifth. **n.** Same blouse shown with silk Shantung evening skirt by Dorine Liebert. $35; Saks Fifth.

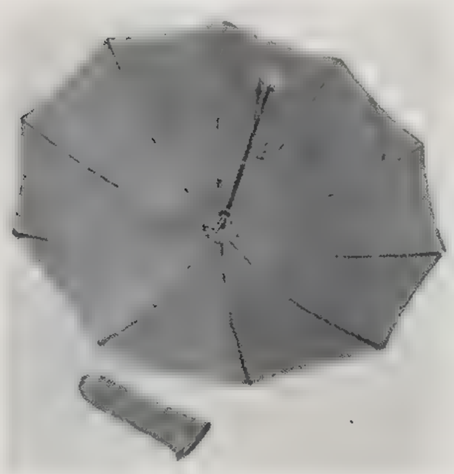
o. Nylon tricot nightgown, nylon net top, by Extacee, $13; Lord & Taylor. **p.** Rayon crêpe pyjamas ($13) and robe ($23), by Raymodes; Jay Thorpe. **q.** Calf bowshoe, $31; Delman. **r.** Suède shoe, open, instep-strapped, $20; J. & J. Slater. **s.** Bronze kid shoe, $25; Frank Bros.

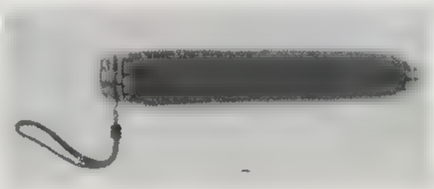
Above: Three views of a trunk to carry like a suitcase. 36″ x 22″ x 12″. Canvas, with moulded corners, "cushion-edged." Amelia Earhart Luggage. $150* ; Bloomingdale's.

EUROPEAN PLAN ...BY SEA

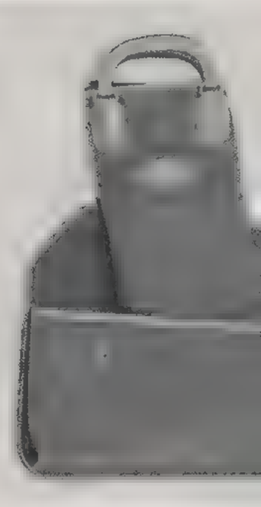
Right: Canvas box to match trunk. For cosmetics, with water-repellent lining, a mirror in the lid. 13½″ x 10″ x 8½″. Amelia Earhart Luggage. $42* at Bloomingdale's.

Below: Folding umbrella in grey chambray with case to match, gilt knob, Marvel Double Rib construction. (See page 102 for more details.) $16 at Lord &Taylor.

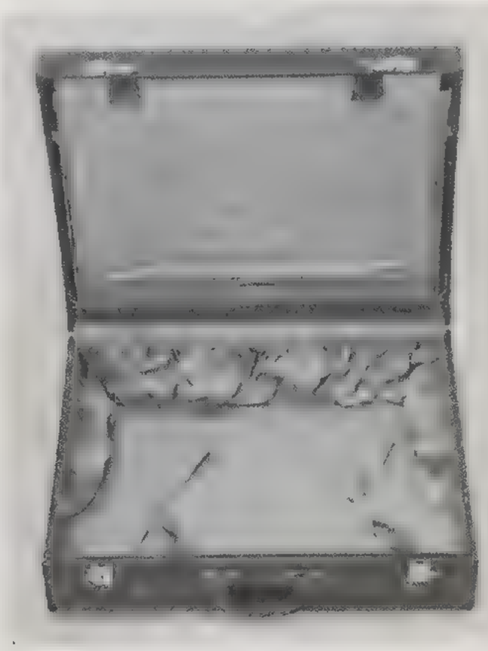




Right: For all the extras, a brown canvas satchel. Can be folded into its own envelope. 21″ x 16″. $20*; Arthur Gilmore.



Below: Small-size version of a wardrobe suitcase. This one, in tawny tan cowhide. 22″ x 17½″ x 7½″, and fitted with four hangers. Made by Wheary. $96* at Altman.



GRIGSBY

Below: For hats, shoes (up to eight pairs!) a bag to match the trunk and cosmetic case. 18″ x 18″ x 11″. Amelia Earhart Luggage. $68*; at Bloomingdale's.

*PRICES INCLUDE TAX

BALKIN,

AMERICA THROUGH THE WINDSHIELD

The joys of detours, motels, and the eccentricities of filling-station men

BY LEWIS GANNETT

When my grandfather took my father on a vacation to the White Mountains, a century ago—we have long generations in our family—they made part of the journey by train and part by stagecoach, and when they landed in the overgrown farmhouse-boardinghouse which was their destination, they stayed put, except for such distances as their own legs would carry them.

When I was a small boy, half a century ago, we took the train to the same White Mountains, and to a farm boardinghouse which hadn't changed much in half a century. Once or twice in a summer Mr. Philbrook would harness up the "mountain wagon" and we would go on long drives—sometimes as much as twenty miles in a day—but, for the most part, we still relied on our legs to get us places.

Americans don't do that much any more. They drive. Some of them spend their nights in city hotels, but most of them sleep in roadside cabins. From Calais, Maine, to San Diego, California, from Key West, Florida, to Washington's Olympic peninsula, the highroads of America are laced with cabins. There must be more than a million of them, and more hundreds of thousands under construction, and I doubt if the oldest cabin still in use is of an age venerable enough to qualify for voting. "Cabins" are something new and something purely American. There is nothing like them in Europe or in Asia, or in South America, though they reach down toward the tropics along the International Highway in Mexico. They are an unheralded part of the automobile age, part of a new way of living, and of a way of living that is constantly changing.

AMERICA BY TRAIN

Americans take to the road, by train, at the rate of more than twenty million a month, rising to thirty million in the summer. For the train traveller: an uncomplicated coat, a hat easy to stow, a big handbag. For good examples, see *opposite:* The coat that goes from throat to thigh, express. Short enough not to "sit out"; non-bulky; cut, like a small boy's topcoat, for getting around. In Worumbo Polo Cloth, $135; Lord & Taylor; Harzfeld's; The Blum Store. Felt hat, for a close-cropped head, $28; lambskin gloves by Wear-Right, $5; both, Altman. Cowhide bag, $35 plus tax; Dale Fifth Avenue. Lipstick, Yardley's "Natural Rose."

Sixteen summers ago the Gannetts packed their V-8 for a visit to California, uncertain whether they would spend their nights in hotels, tourist homes, or on the ground. They didn't know about cabins, and the discovery of cabins delighted them. When we returned I wrote about the thirty cabins in twenty states in which we had slept:

There had been, first, those quaint cabins near Jarvis, in Ontario, with high-peaked gables as if they came out of a Grimm fairy tale. They were airy; the beds were comfortable; we did not notice until dawn that they were part of an immense chicken yard. At dawn the roosters crowed from directly under our beds; after that, we passed up all cabins which had chickens as intimate neighbours.

In the West the cabins invade the cities. We slept in good cabins in the heart of Santa Fe. We found cabins sitting on the sand, among the Indians, at Red Lake, Arizona. We never slept more comfortably than in the large, clean cabins, full of the fragrance and murmur of the pines, just outside Yellowstone Park, where the proprietor, suspecting we might be cold, brought us an armful of fresh-split pinewood. Always, in those cabins, the air blew fresh from all sides; and we carried our own blankets and cotton blanket-sheets with us.

We carried our own blankets. I remember well the big duffel bags in which we packed those blankets and sheets, and the chore of rerolling them every morning. In 1933 the usual price was a dollar a cabin if one used his own bedding; a dollar and a half if the proprietor's sheets had to be washed. Sometimes the rates were fifty cents and a dollar.

In 1936 we made the trip again. Again we toted bedrolls, but we never unpacked them. The beds were ready-made in the cabins when they were shown to us; nobody offered to reduce the price if we used our own bedding. . . . And when we made our third transcontinental trek in 1939, we had room in the car; we left the fat duffel bags at home.

In the summer of 1939 we discovered, in Choteau, Montana, what still stands out as the summit of all our cabin comforts—and by 1949 we had slept in cabins in three-quarters of the states of the Union. Choteau lies halfway between the Yellowstone and Glacier National Parks, mountain areas which are closed to traffic in the winter; the Choteau cabins were little houses occupied in winter by personnel from the parks. Three of us spent the night in a three-room houselet, *(Continued on page 109)*

CAR FASHIONS

BUYING a car isn't the business it was even as recently as six months ago. You can get an interview with a salesman without a letter of introduction from your district leader; give your order, and expect delivery of it within a reasonable time. In fact, if you're lucky, or haven't your heart set on a particular body type or colour, you may be able to drive right off the showroom floor.

All the new models, some of which have been on the roads for months and are no longer surprises to anyone, are big, roomy, and powerful; comfortable to sit in, and easy to drive.

In general, 1949's contributions have more gloss and less glitter, and are enamelled in brighter colours. This is sound. There ought to be more bright cars on the roads, not only because they add to safety (easier to see at dusk), but because they add to the gaiety of motoring. Many interiors are air-conditioned with ventilating and heating systems; more windows are operated by push buttons instead of cranks, and a car without a radio . . . (a shortwave telephone is something else again). There is often a choice between tops that slope like ski-runs and squared-off types. Fronts seem broader, more beetling. Windshields are larger, which is all to the good when you sit in the driver's seat.

This is no doubt impertinent and irrelevant, but not everyone admires the billowy curves intended to suggest luxury and spaciousness. Many of us are old enough to remember with affection the straight, sleek elegance of Packard's touring car of twenty years ago—still a dreamboat.

Once upon a time you could spot a good driver by the way he

(Continued on following page)

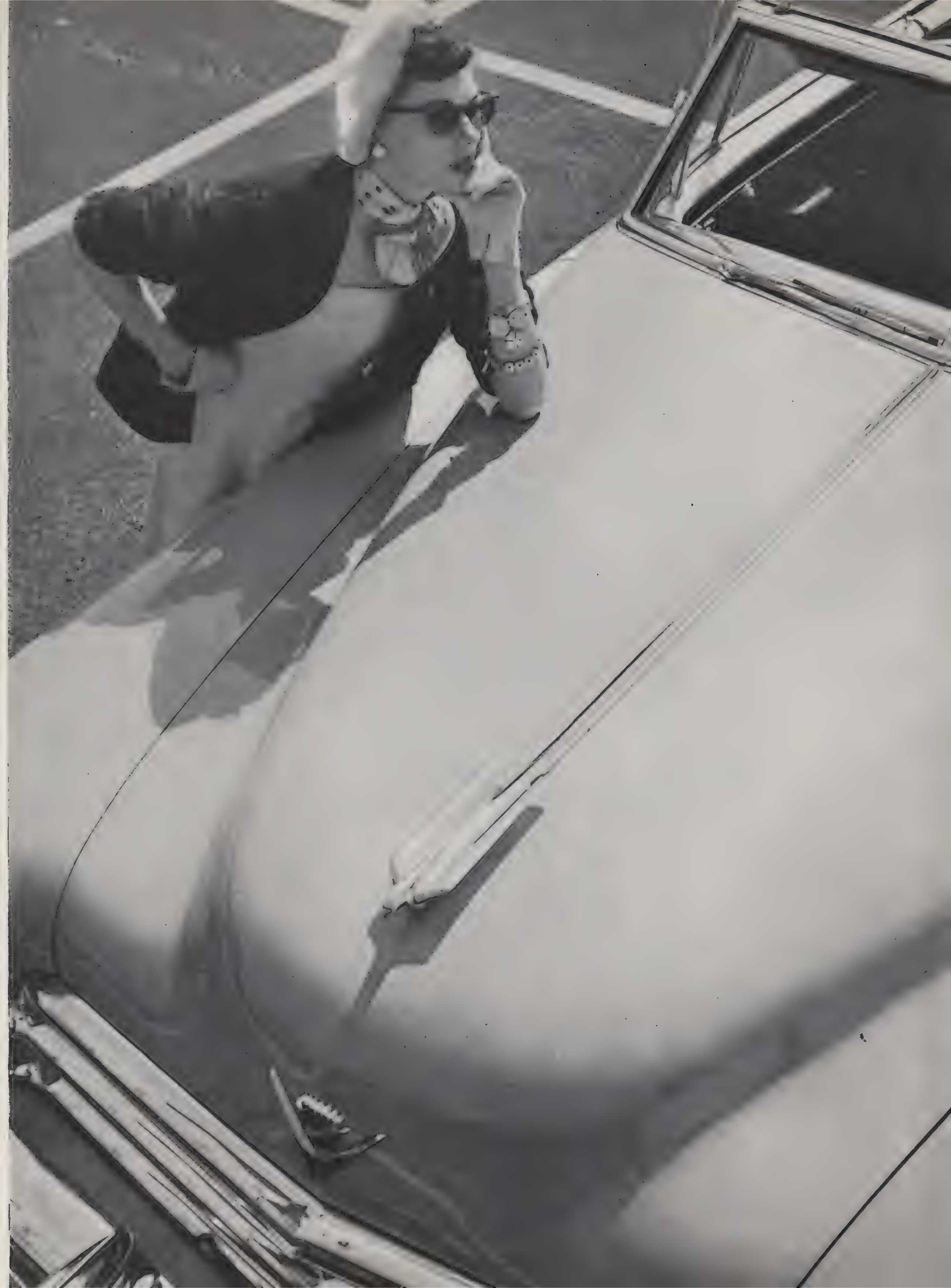
Opposite: You might take the wheel, for a short run, in a sleeveless white blouse of men's-wear shirting and a partly-pleated beige linen skirt. By Clare Potter. Shirt, about $25; rayon satin belt, $5; Moygashel linen skirt, about $40; Saks Fifth; L. S. Ayres; Garfinckel's. For a smooth, easy drive, without shifting, Buick Roadmaster Convertible with Dynaflow Drive. *Right:* For all-day motoring, beige linen suit with white braid, wood buttons. By Balenciaga, copied here by Lo Balbo, about $90; at Milgrim; Carson Pirie Scott. In the picture: the new Oldsmobile "88" Convertible with Hydra-Matic Drive.

MATTER

Above. Cool coverage: a beige rayon crash duster; a silk Shantung camisole-dress. By Vera Maxwell. Coat, about $55; dress, about $45; Altman; I. Magnin. Dofan bag, $15*; Alfred Dunhill. Rawhide case, $100*; Oshkosh. To carry you and yours: 1949 Packard station sedan with large cargo-space. *Opposite.* News in cardigans: this, in red moleskin, to go over anything from the rayon crash sheath (pictured) to a big evening dress. Might be your one serious wrap. $495*; Arnheimer. Dress, $11; Saks Fifth. Wherewithal: 1949 Cadillac with new 160-hp. engine. *PLUS TAX

CAR FASHIONS

(Continued) changed gears. The supreme test, of course, was his ability to change down from high to second, and then to low with no more noise from the transmission than a series of barely perceptible clicks. Now, as everybody knows, some cars can operate almost altogether in high, cars with Dynaflow, Hydra-Matic, Gyro-Matic, or Prestomatic drives. Chances are a great many more will be doing it next year. As you probably know, the Hydra-Matic, Gyro-Matic, Prestomatic (sounds like part of an incantation, doesn't it?) drives are forms of the fluid coupling. This, without getting too technical about it, consists of two bowl-shaped rotors, which look like halves of a grapefruit, and which face one another in a housing full of oil. As the engine turns one rotor, the oil is thrown from its *(Continued on page 56)*



MATTER

Left: You can drive with the top down, arrive unblown, in a suit and helmet of grey wool jersey, a boa of (news!) clipped silver fox, black-pearl colour. Suit, Paris import, $175; Jo Hughes. Boa, $295, tax included, Esther Dorothy. Hat, by Suzy U.S.A., at Saks Fifth. High-speed means to the end: the new 1949 handmade Jaguar Convertible from Hoffmann Motors. *Right:* To the country for luncheon in a pink cotton voile. By Charles Nudelman. About $75; Henri Bendel; Frost Bros.; Hudson's; Marshall Field. For the ride: Chrysler's "Town & Country" Convertible, which has a mahogany-panelled body.

CAR FASHIONS

(Continued) vanes against those of the rotor attached to the transmission, forcing it to revolve, and the wheels turn. You too, if you care to, can demonstrate the principle of fluid coupling: take two electric fans, place them close together facing one another, turn on one of them, and the wind from it will start the other fan spinning, too. Simple, isn't it?

Walter Chrysler brought out the first fluid drive on an American car at the 1938 Automobile Show, and called it, of all things, the Fluid Drive. Now Dodge has the Gyro-Matic Drive, which has four speeds forward, and Chrysler has the new Prestomatic Fluid Drive Transmission, which has four, and something extra in the way of a high and a low range.

OLDSMOBILE came out with the Hydra-Matic Drive (completely clutchless) in 1939; Cadillac adopted it before the war, and this year Pontiac has it. Several months ago the Ford Motor Company bought the rights to use it, too, *(Continued on page 116)*

BALKIN

"FROM THE NILE ON, A SHANTUNG SUIT. THE EXTRA SKIRT IS SLACKS"

ONE OF ADRIAN'S PAINTINGS OF AFRICA; EXPLORER'S SYMBOLS

THE ADRIANS; THEIR LUGGAGE—SIXTY POUNDS APIECE

AFRICA TO THE ADRIANS

GREY SHANTUNG FOR TUNIS AND TRIPOLI

NUCLEUS: MRS. ADRIAN'S SHOES. HER JEWELLERY PLAN: SCARFS, GOLD, SUNGLASSES, A KNIFE . . .

Early in March, Knoedler's had a show of twenty canvases by a brand-new painter, Gilbert Adrian—who, as Adrian, is not exactly unheard-of in the designing world. All of his remarkably documented paintings (a few of them are shown here) are concerned with the Belgian Congo and the Sudan. Two days after the show opened, Adrian and his wife, Janet Gaynor, went for the first time to Africa, to look at the land that had fascinated Adrian all of his life, and which he had previewed in his paintings.

Apart from several happy forays into Abercrombie and Fitch's Dr. Livingstone department, neither of the Adrians had had any experience as explorers. Their plans, not to shoot but, rather, to admire the animals ("an enormous love of animals is our principal motive"), modified the equipment-situation somewhat. Still, each had been allowed a maximum of sixty pounds of luggage, which had to include clothes for stops en route. There would be one spring day in Madrid (for this, a navy-blue wool suit for Mrs. Adrian). There would be stops in Tunis, in Tripoli (a grey Shantung dress). There would be a few days in Nairobi, coming and going, where dinner dress would be needed. There would be seven days on the Nile, where "we'll need pith helmets, although we plan to try out the theory that if you *(Continued on page 118)*

OPPOSITE: MRS. GILBERT ADRIAN (JANET GAYNOR) IN JUNGLE KIT. THE PAINTING, HER HUSBAND'S PRE-VIEW OF AFRICA

FOR EVENINGS IN NAIROBI, A SHADED, SILKY DRESS

RAWLINGS

FRANCE: VALLEY OF THE DORDOGNE

"A CAPITAL OF PRE-HISTORY"

Three hundred and fifteen miles southwest of Paris, one hundred and twenty miles east of Bordeaux is the centre of a dream-true land of fairytale castles, of curious stone creatures, of steep hills dark with chestnut forests, of endless fields of flowers. In France and abroad it is hardly known. The Dordogne River winds through a dense green pocket of about a hundred miles, where turrets top almost every cliff.

Opposite: THE CHÂTEAU DE LA TREYNE ON THE DORDOGNE

There are sombre Romanesque churches, mediæval towns, fortresses, Renaissance manors, and prehistoric remains, including the extraordinary cave paintings recently found near Montignac. This is the country of *foie gras*, truffles, and the big, spongy mushrooms, destined for oil and garlic, which are called *cèpes*.

Left: ANGUISHED ROMANESQUE FIGURE AT BEAULIEU

Geographically, the Dordogne includes a *département* named after the river, also the *départements* of Lot and Corrèze. It is off the main highways from Paris to the Midi or Basque beaches, which is the explanation for its relative obscurity.

If you are driving, it can be reached by a detour of only a hundred and fifty miles from the road to Cannes, and less from the road to Biarritz. There are direct trains from Paris.

(Continued on following page)

DOISNEAU

FRANCE: VALLEY OF THE DORDOGNE *continued*

The best point from which to radiate is Souillac, in the *département* of Lot, a small, cheerful town on the banks of the Dordogne. The thick trees by the river, the shaded square where the children play, the little shops selling *foie gras*, the relaxed local citizens lounging in doorways or sitting at outdoor cafés—all give the impression of a contented life.

Even the years of Occupation left little mark. The most recent signs of conflict are the scarred stone features of Hosea the prophet in the Abbaye of Sainte Marie, damaged over four hundred years ago during the Wars of Religion. This eleventh-century church, with its three heavy cupolas, has the dark anguish of most Romanesque architecture, whether in Spain, Asia Minor, or France. Inside the church there is a twelfth-century carved stone triptych. Next to it is a famous carved pillar: on one side, a sad Abraham is about to plunge his knife into a gently acquiescent Isaac, while on the other, a series of entwined couples with impassive faces represent the Sins of the Flesh.

THE DARK ANGUISH OF ROMANESQUE ARCHITECTURE

For one of the more innocent of fleshly pleasures, we suggest the cuisine of the Grand Hotel Moderne, the place to stay in Souillac. The hotel is "Grand" only in proportion to the two thousand five hundred inhabitants of the town, but its fifty-odd rooms are comfortable and endowed with more than adequate plumbing. Decorated with chintz, and the cultural wake of a rural art magazine which went in for reproductions of Picasso and Braque, it serves the best food and wine in the region. Souillac is famous for its *foie gras truffé*. There is a brisk trade in geese and goose livers at the market. Monsieur and Madame Coudert, proprietors of the Grand Hotel, put up their own brand of *foie gras*, a solid but wonderful start of a Souillac meal.

FOIE GRAS AND TRUFFLES. GASTRONOMIC DELIGHTS

Madame Coudert, whose toilette reflects a distinct penchant for 1910, enjoys serving such specialties as *omelette aux truffes, écrevisses à la nage, sole à la crème, poulet aux cèpes*, and a fine hot artichoke hors d'oeuvre which involves melted cheese. If you tell her in advance, she will save a few trout for you—in case you haven't caught your own in the river. It is a good idea, by the way, as in most country restaurants in France, to stop by before a meal and consult *la patronne* on the menu.

Monsieur Coudert has a melancholy mien and an El Greco pallor, but his cellar is enough to make anybody happy. It is best to follow his suggestions; ask if he still has the delicious red Bordeaux, Château Talbot. For a local white wine, there is Bergerac—the little town of this name having produced both Cyrano de Bergerac and an excellent *petit vin*.

The *eau-de-vie prunes*, made in Souillac, is not up to the finest French brandies, but it is pleasant to sip after dinner at one of the café terraces on the square, opposite the hotel.

TWO HUNDRED TURRETED CASTLES SET HIGH ON THE BANKS OF THE DORDOGNE

Part of the joy of staying in Souillac is the enchanting nearby places to see, all within easy driving distance, or made available by busses. The scenery itself is wild and beautiful, with the river as leitmotif, a sinuous river which has worn its way through sharp chalk cliffs to a gentle green valley pierced with poplars. Along the course of the Dordogne, usually set high on rocky crags, are over two hundred turreted castles which might have been designed by the combined imaginations of Gustave Doré and Arthur Rackham. Most of them are fifteenth and sixteenth century, with fat, round towers and pointed witches'-cap roofs; some are mediæval fortresses with thick stone battlements.

Atop the cliff is the pale apricot thirteenth-century village of Domme. Fortified as a bastion against the English during the Hundred Years' War, Domme still has its original ramparts. The mediæval houses, perfectly preserved, line neat, narrow lanes gay with flowers. At the top of the village is a wide, shaded terrace nearly five hundred feet above the river, where you get a spectacular view of the entire valley. The road climbs down from Domme to the river, and swings on a few miles to Beynac.

At Beynac, we suggest a drink on the terrace of the Hotel Bonnet, a terrace which hangs right

(Continued on page 113)

THE GOOSE MARKET AT SOUILLAC

DOISNEAU

LE VERT GALANT
42, quai des Orfèvres
Exceptional food,
excellent service, good cellar,
bar, open-air terrace.

LE GRAND COMPTOIR
4, rue Pierre-Lescot
Exceptional food, unpretentious service,
good cellar, local wines, bar,
few tables, lunch only, closed Sundays.

MONTEIL
6, rue de la Réale
Exceptional food, unpretentious service,
good cellar, few tables, lunch only,
closed Sundays and Mondays.

L'ESCARGOT
38, rue de Montorgueil
Exceptional food, excellent service,
good cellar, private dining rooms,
late dinners, closed Mondays.

AU COCHON D'OR
31, rue du Jour
Exceptional food, unpretentious service,
local wines, bar, few tables, lunch only,
closed Sundays and Mondays.

AUBERGE DU COUCOU
3, rue Danielle-Casanova
Exceptional food,
comfortable service,
good cellar, late dinner.

LESUÈRE
7, rue Mondovi
Simple food,
unpretentious service,
lunch only, closed Sundays.

RITZ
Place Vendôme
Exceptional food, excellent service,
good cellar, bar, garden,
private dining rooms.

CAFÉ DE PARIS
41, avenue de l'Opéra
Exceptional food, excellent service,
good cellar, dancing,
private dining rooms, late dinner.

DROUANT
Place Gaillon
Exceptional food,
excellent service, sea food,
good cellar, late dinner.

LE CANETON
3, rue de la Bourse
Exceptional food,
excellent service,
good cellar, music, late dinner.

CHEZ L'AMI LOUIS
32, rue Vert-Bois
Exceptional food, comfortable service,
specialties of Les Landes, good cellar,
few tables, late dinner, closed Tuesdays.

CHEZ ALBERT GALAN
36, boul. Henri-IV
Recommended food, comfortable service
specialties of Le Pays Basque,
local wines, closed Mondays.

MUSTAPHA
16, rue de Jouy
Recommended food,
unpretentious service,
Tunisian dishes, few tables.

LE BOSSU
27, quai de Bourbon
Exceptional food,
comfortable service, good cellar,
few tables, closed Saturdays.

LA TOUR D'ARGENT
15, quai de la Tournelle
Exceptional food, excellent service,
good cellar, open air terrace,
closed Mondays. (Royalty dines here.)

CHEZ RAT
34, boul. St. Marcel
Simple food, unpretentious service,
good cellar, bar,
few tables, closed Sundays.

EL KOUTOUBIA
30, rue des Ecoles
Recommended food, comfortable service
Moroccan dishes, music, few tables,
late dinner, closed Wednesdays.

ESMERALDA
13, quai de Montebello
Simple food, unpretentious service,
Hungarian and Tunisian dishes, bar,
terrace, few tables, closed Mondays.

RÔTISSERIE PÉRIGOURDINE
2, place St. Michel
Exceptional food, comfortable service,
Périgord specialties, good cellar,
bar, terrace, late dinner, closed Fridays.

LA PEROUSE
51, quai des Grands Augustins
Exceptional food, excellent service,
good cellar,
private dining rooms, late dinner.

CHEZ ALLARD
41, rue St. André-des-Arts
Exceptional food, unpretentious service,
good cellar, local wines, few tables,
closed Sundays.

PORQUEROLLES
12, rue de l'Eperon
Exceptional food, comfortable service,
Marseille and Provence specialties,
good cellar, late dinner, closed Sundays.

CHOPE DANTON
4, carrefour de l'Odéon
Simple food, unpretentious service,
Bourgogne specialties, local wines,
late dinner, closed Mondays.

LE CATALAN
16, rue des Grands Augustins
Recommended food, comfortable service,
local wines, bar, late dinner,
closed Sundays. (Many poets, artists.)

L'ECHELLE DE JACOB
10, rue Jacob
Recommended food, comfortable service,
bar, music, five tables, dinner only,
late dinner, supper, closed Mondays.

CHEZ GEORGES
34, rue Mazarine
Recommended food, unpretentious service,
Russian dishes, open-air terrace,
few tables, closed Sundays.

CHEZ AUGUSTIN
27, rue de Seine
Simple food, unpretentious service,
bar, few tables,
closed Saturdays and Sundays.

AUBERGE DU CIVET
22, rue St. Benoît
Simple food, comfortable service, bar,
few tables, late dinner, supper,
open all night, closed Sundays.

LA MÉDITERRANÉE
2, place de l'Odéon
Exceptional food, excellent service,
Marseille specialties, sea food, good
cellar, bar, late dinner, closed Thursdays.

LE MINARET
8, rue de Vaugirard
Recommended food, unpretentious
service, local wines, few tables,
closed Sundays.

CHEZ MARIE
145, boul. St. Michel
Simple food, unpretentious service,
Alsace specialties,
late dinner.

NORDLAND
14, rue Bréa
Simple food, comfortable service,
Scandinavian dishes, bar, dinner only,
late dinner, supper, closed Tuesdays.

DOMINIQUE
19, rue Bréa
Recommended food, comfortable
service, Russian dishes,
bar, late dinner.

CHÂTAIGNER
75, rue du Cherche-Midi
Recommended food, comfortable service,
Touraine specialties, local wines,
few tables, closed Sundays and Mondays.

PLAZA-ATHÉNÉE
25, avenue Montaigne
Exceptional food, excellent service,
good cellar, bar, private dining rooms,
late dinners.

CHEZ FRANCIS
7, place de l'Alma
Exceptional food, comfortable service,
good cellar, bar,
open air terrace, late dinner.

LE CALVADOS
40, avenue Pierre 1er de Serbie
Recommended food, excellent service,
good cellar, bar, music, late dinner,
open all night. (New, fashionable.)

CHIBERTA
3, avenue Arsène Houssaye
Recommended food, comfortable service,
specialties of Le Pays Basque
and Provence, bar, late dinner.

FOUQUET'S
99, avenue des Champs-Elysées
Exceptional food, excellent service,
good cellar, bar, terrace, music,
private dining rooms, late dinner.

PEARL RIVER
30, rue Marbeuf
Recommended food, comfortable service,
best Chinese food in Paris,
bar, late dinner.

LE BERKELEY
7, avenue Matignon
Exceptional food,
excellent service, good cellar,
open-air terrace, late dinner.

LA CRÉMAILLÈRE
Place Beauveau
Exceptional food, excellent service,
good cellar, open air terrace,
late dinner, closed Mondays.

LITTLE HUNGARY
6, rue de Surène
Exceptional food, comfortable service,
Hungarian dishes, good cellar,
late dinner.

CASENAVE
39, rue Boissy-d'Anglas
Recommended food,
excellent service,
good cellar, late dinner.

YVONNE ET ANDRÉ
25, rue Boissy-d'Anglas
Exceptional food,
excellent service,
good cellar, late dinner.

LARUE
3, place de la Madeleine
Exceptional food, excellent service,
good cellar, private dining rooms,
late dinner.

MAXIM'S
3, rue Royale
Exceptional food, excellent service,
good cellar, dancing, private
dining rooms, late dinner, supper.

LA REINE PÉDAUQUE
6, rue de la Pépinière
Recommended food, excellent service,
Bourgogne specialties, good cellar,
bar, late dinner.

ANDROUËT
41, rue d'Amsterdam
Exceptional food, comfortable service,
good cellar, local wines, few tables,
late dinner, closed Sundays.

L'HORIZON
12, rue Vignon
Recommended food, comfortable service,
Egyptian, Greek, Turkish food, good
cellar, few tables, late dinner, closed Sun.

LES CAPUCINES
4, boul. des Capucines
Exceptional food, excellent service,
good cellar, bar, private dining
rooms, late dinner, supper.

FLAMBAUM
37, rue du Faubourg-Montmartre
Recommended food,
comfortable service,
Jewish dishes, late dinner.

BARCELONA
9, rue Geoffroy-Marie
Recommended food,
comfortable service, Spanish dishes,
music, late dinner.

KUNTZ
31, rue d'Alsace
Recommended food, comfortable service,
Alsace specialties, local wines,
private dining rooms, late dinner.

CHEZ MARIUS
31, faubourg St. Martin
Exceptional food, unpretentious service,
Marseille, Provence specialties, sea-food,
local wines, bar, few tables, late dinner.

TAVERNE DU CHÂTEAU D'EAU
1, boul. Magenta
Exceptional food, comfortable service,
sea-food, good cellar, bar, music,
private dining rooms, late dinner.

CHEZ MARCEL
106, rue de la Folie-Méricourt
Recommended food, unpretentious service,
specialties of Languedoc and
Le Pays Basque, few tables, late dinner.

LE CABARET DE LA MÈRE GRÉGOIRE
41, rue Croulebarbe
Recommended food, unpretentious service,
specialties of Le Pays Basque, local wines,
bar, few tables, closed Tuesdays.

MON PAYS
49, avenue de Châtillon
Recommended food, unpretentious service,
Languedoc specialties, local wines,
few tables, closed Sundays.

CHEZ JOSÉ
32, avenue de Châtillon
Recommended food, unpretentious service,
Spanish dishes, bar, few tables,
closed Thursdays.

AUX BONNES CHOSES
8 bis, rue Falguière
Recommended food, unpretentious service,
Périgord specialties, good cellar,
local wines, few tables, closed Sundays.

LE SELECT
5, rue du Dr. Jacquemaire-Clemenceau
Recommended food, comfortable service,
local wines, private dining rooms,
closed Mondays.

SAN FRANCISCO
69, rue Chardon-Lagache
Exceptional food, excellent service,
finest Italian food in Paris, good cellar,
few tables, late dinner, closed Wed.

CHANTAGO
174, rue de la Pompe
Recommended food, excellent service,
specialties of Le Pays Basque, Italian dishes,
late dinner, closed Mondays.

CURTIS
3, rue Houdon
Exceptional food, comfortable service,
Normandy specialties, local wines,
bar, closed Mondays.

AUBERGE DES PETITS CARREAUX
63, boul. de la Villette
Simple food, unpretentious service,
Languedoc specialties, good cellar,
bar, few tables, late dinner.

COCHON D'OR
192, avenue Jean-Jaurès
Exceptional food, excellent service,
grillades, good cellar, local wines,
bar, private dining rooms, closed Wed.

LE PRÉ CATELAN
Bois de Boulogne
Exceptional food, excellent service,
good cellar, terrace, garden, dancing,
late dinner, supper, closed in winter.

LE PAVILLON ROYAL
Bois de Boulogne
Exceptional food, excellent service,
good cellar, open air terrace, garden,
dancing, late dinner, closed in winter.

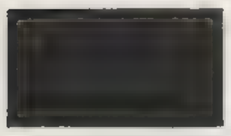
LE PROGRÈS
195, avenue de Neuilly
Exceptional food, comfortable service,
good cellar, local wines, bar, garden,
private dining rooms, late dinner.

ARMENONVILLE
Bois de Boulogne
Exceptional food, excellent service,
good cellar, terrace, garden, dancing,
late dinner, supper, closed in winter.

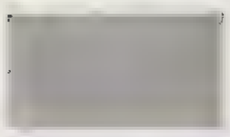
FOUQUET'S—one of the great Paris restaurants, where the knowing often eat because they know that "eating intelligently is an art." Sketched by Vertès.

72 RESTAURANTS IN PARIS

selected and classified BY ALEXANDER WATT



MODERATE PRICES:
the principal dish—about 250 fr.



AVERAGE PRICES:
the principal dish—about 350 fr.

FRANKLY EXPENSIVE:
the principal dish—above 350 fr.

10 especially important restaurants printed in blue

ENGLAND: ST. JAMES'S STREET,

LONDON'S FAMOUS STREET OF CLUBS, ST. JAMES'S PALACE (RIGHT)

ENGLISH HANDBOOK

GENERAL INFORMATION

The first major change in transportation to England this summer is that visas are not necessary. No inoculations needed. (The United States insists upon a smallpox vaccination certificate, made within the three years before presentation for re-entry.) The present exchange is about $4.02 for an English pound. The British allow each visitor to bring in *five pounds* cash registered at the time of entry. American dollars are also entered on passports, or a receipt given; at departure one is allowed to take out only ten pounds worth of unregistered foreign currency.

LONDON THEATRES: FIVE PLAYS AND SEVEN FAMOUS PLAYERS

Among the hits which still may be playing are:

The School for Scandal, with Laurence Olivier and Vivien Leigh.

Adventure Story, Terence Rattigan's play, with Paul Scofield.

Daphne Laureola, James Bridie's play with Edith Evans.

The Foolish Gentlewoman, with Sybil Thorndike.

September Tide, Daphne du Maurier's play, with Gertrude Lawrence and Michael Gough.

LONDON RESTAURANTS, ENGLISH AND CONTINENTAL

London restaurants: for shellfish, oysters, and good English atmosphere:

Driver's; 46 Glasshouse Street.

Cunningham's; 51 Curzon Street.

Scotts; Coventry Street.

For good cellars and good continental food in Soho:

Chez Joseph; 2 Greek Street (especially for Yugoslavian food).

Jardin des Gourmets; 5 Greek Street (the Duke of Windsor used to go here).

White Tower; 1 Percy Street.

The Etoile; 30 Charlotte Street (exceptionally good).

For West End chic:

A L'Ecu de France; 109 Jermyn Street.

L'Aperitif; 102 Jermyn Street.

Berkeley Buttery; Berkeley Street.

Claridge's Causerie; Davies Street.

The Ivy; 1 West Street (actually in the Soho district, but distinctly West End in feeling—quite informal but full of famous faces from the theatre and the world of English letters).

BOTTLE CLUBS: AFTER LEGAL HOURS

Bottle clubs:

A curious English institution; famous for food, drink, and dancing. Open after the legal closing hour. Members must be introduced, but the hotel manager can usually do so; the membership fee, usually two or three pounds. Among the most amusing:

For dancing:

Ciro's; 39 Orange Street.

Four Hundred; 28 Leicester Square.

Milroy; 41 Stratton Street (the music here is especially good).

For drinking only:

"14 Duke Street."

The Belfry; West Halkin Street.

The Fine Arts Club; Deanery Street.

SOME SPECIALLY GOOD PUBS

The pubs, those local meeting places for the various members of the community, are actually village clubs in the country and district clubs in London. In London they are open week days from 11:30 A.M. to 3 P.M. and from 5 P.M. to 11 P.M.—outside of London the weekday closing hour is at 10 P.M. on Sundays, 12:30 P.M. to 2:30 P.M. and 7 P.M. to 10 P.M.

The Cock; Fleet Street.

Shepherd's; Shepherd's Market.

Star; Belgrave Mews.

Silver Cross; Whitehall.

King's Head and 8 Bells; Cheyne Walk, Chelsea.

The Pier; Cheyne Walk, Chelsea.

The Prospect of Whitby (an old smugglers' inn by the river at Wapping).

The Spaniard; Hampstead Heath.

LONDON SHOPS: FROM SWEATERS TO CHINA

Fabrics and cashmere twin-set sweaters:

W. Bill, Ltd., 12 South Molton Street. (This shop, licensed for retail export, sends all goods to meet you either at the boat or airport; a considerable saving can be made (legally) as there is no tax to pay.)

Liberty's; Regent Street.

Fortnum & Mason; Piccadilly.

Finnigans; New Bond Street.

English Handcrafts: wrought-iron, leather, et cetera.

Heal's Craftsmen's Market, Heal & Son; Tottenham Court Road.

Fine lace:

The White House; 51 New Bond Street.

Leather handbags, luggage, riding accessories:

Revelation; 170 Piccadilly.

Russell & Bromley; 24 Conduit Street.

Leathercraft; 43 Berkeley Street.

Tea:

Jackson's; Piccadilly.

Twining's; 216 Strand, where the tea is specially blended for each client.

Antique jewellery and old silver:

Cameo Corner; 26 Museum Street.

L. Franklin; Duke Street.

Welby & Son; Garrick Street.

Umbrellas:

Brigg umbrellas, *Swaine, Adeney, Brigg & Sons;* 185 Piccadilly.

Antique furniture:

Heal & Son, 195-99 Tottenham Court Road.

George Spencer; 36 Sloane Street.

Good English china and glass:

(Continued on page 119)

ITALIAN HANDBOOK

GENERAL INFORMATION

No visa is needed. Travel without trunks so as to be ready to fly without excess baggage. For instance, from Rome to Milan by plane is only two hours, but it is overnight by train. For short distances, use the luxe buses. Taxis are perplexing—the meters never have any relation to what you pay. Take an ample supply of soap. It is imperative to make hotel reservations in advance. Tipping is the same as in this country, except that the head porter, who takes care of reservations, tickets, and whatever, should be tipped about $5 every two weeks.

ROME: HOTELS, RESTAURANTS, SHOPS, AND THINGS TO DO

This summer, visitors will catch Rome just before the 1950 Holy Year rush. The city is fast becoming a hub for tourists, crossroad for planes from all over the world, and centre of the air, rail, and bus network over Italy.

Besides the Excelsior Hotel (big and busy) there are the Hassler, more reserved, Swiss-run, and the Grand.

Eat at Selvaggi; at Giorgio; at Capriccio, with its garden; at Fagiano; at Ranieri, a famous old restaurant; at Torre Fiorenza, rustic but chic, ten kilometers outside Rome on the Via Cassia, eating and dancing in an open garden. Passetto, near the Senato.

Less expensive and much in the spirit of summer in Rome are the sidewalk bistros, "trattoria," like the Gallesi on Piazza Trastevere, Tre Scalini on the Piazza Navona and Degli Amici, where many artists and writers meet. Doney's, outdoors, too, on the Via Veneto, for cocktails or tea. Café Greco is celebrated for the artists, writers, and composers who go there.

Opera in the ruined baths of Termi di Caracalla. Swim at Ostia, forty minutes away; or week-end at Fregene Beach, staying, perhaps, at Villa dei Pini.

If you are interested in special sources for buying Italian handicrafts, get in touch with the Campagnia Nazionale Antigiana in Rome (and in Florence).

Beautiful gloves at A. Manco, Piazza di Spagna. (There is also a branch in Florence.) For lingerie and linens, Emilia Bellini, which has shops in Milan and Florence. Costume jewellery at G. Masebza, 410 Corso Umberto. Handbags at Gucci, 21 Via Condotti (there is a branch also in Florence).

For special accessories: La Boutique on the Via Condotti. Shoes—at Frettagiani or Ferragamo's (branches all over Italy but only custom-made in Florence). For jewellery: Bulgari, the Cartier of Italy; or Furst on Via Bissolati—new, fashionable, and less expensive. Dressmakers: Gabriellasport. Caraceni and Ciro are the famous tailors for men and women.

Casual clothes and low-heeled shoes are the rule in the daytime; wear, for instance, prints, cottons, no hats; for evening, ankle-length black dresses.

NAPLES: AND THE ISLANDS NEARBY, CAPRI AND ISCHIA

You'll probably not stay long in the summer's heat of Naples itself, but instead go to Capri and Ischia in the Bay or down the coast to Sorrento and Amalfi. Amalfi has excellent hotels which were once convents.

At Capri, life is lived in shorts and sandals. There is little if any dressing, even for dinner. Quisisana is the big hotel, and Clubino the night club.

Ischia: fun to sail from Naples, about ten kilometers offshore. Larger, more untouched than Capri, has sandy beaches. Mud-baths for relief from rheumatism.

FLORENCE: PENSIONS, HOTELS, RESTAURANTS, SHOPS

Full of art-lovers streaming through the now-recovered art galleries. Hotels with the inevitable names of Excelsior and Grand Hotel. Recommended pensions: Beacci Tornabuoni, Consigli, and Rigatti on the river. For cocktails or tea, Doney's again (same as in Rome, older and even more famous). Time-honoured food at Buca Lapi.

Florence is famous for lingerie and linens. Lina Cinelli, 21 Via Lamarmora, reasonable but only made-to-order. The most inexpensive place to look for practically everything is "Il Porcellino" (The Little Pig), an open bazaar where prices are about half the store tags. Other names to remember: Leather bags—Piscarolo, Gucci. Other leather goods—Luti. Silk scarves: Dalmasso.

VENICE: HOTELS, RESTAURANTS, SHOPS AND THINGS TO DO

Late August and early September bring the season of festivals: the International Film Festival at Lido; the International Theatre Festival; the International Festival of Contemporary Music at Teatro Fenice. (The opera of Verona, an hour from Venice, is in an arena where gladiators once fought.) The dress for all these events is becoming increasingly formal.

The Danieli, an old palace which continues to look unlike a hotel, the desk camouflaged in the Moresque décor of the foyer; a great, winding staircase dwarfing the presence of an elevator elsewhere. The Gritti has been remodelled, is becoming increasingly popular. The Europa has a charming garden for dining.

Restaurants: La Taverna across from the opera house, outdoors, with a tented roof, green-latticed sides, the smart eleven-o'clock-in-the-evening spot. La Colomba, its walls covered with paintings by famous artists once too poor to pay for their meals in cash—excellent sea food. Harry's Bar, gathering place for pre-lunch and dinner drinks. Run by the same management as Harry's, the smart new restaurant, Cipriani's on the island of Torcello. (Try to come back from Cipriani's to the city at sunset, when Venice seems to float in waters.) *(Continued on page 112)*

ITALY: SHOESHINE CHILDREN

IN A COUNTRY WHERE ART IS EVERYWHERE, AND CHILDREN SOMETIMES STAND WAITING IN NICHES EMPTY NOW OF STATUES.

PENN

NEAPOLITAN STREET BAND IN THE 1810 UNIFORM OF THE SOLDIERS OF MURAT, KING OF NAPLES; CALLED "THE CRAZY ONES," THEY JOIN PARADES, ANNOUNCE GAILY THE OPENINGS OF NEW SMALL SHOPS.

NAPLES...

THREE CITIES OF ITALY

...4 PAGES ON NAPLES, MILAN, ROME

BY EDMONDE CHARLES-ROUX

ITALY is still making much of the experience of liberty: voluptuously setting up house with new furniture. There are few places in the world where people argue with such joy. The subject doesn't particularly matter: they discuss anything—but endlessly and in little sips as if it were a liqueur which has been forbidden for a long time. They laugh about everything; the worst tragedies become farces. A complete ignorance of conventions, a sling-shot irony, a smarting wit are affected. This state of mind has a repercussion in literature and films, where an unyielding, almost painful, faculty of self-criticism is one of the principal sources of inspiration.

All Italian cities are art centres in their own way. Few countries in Europe give so beautiful

VINCENZO MARMORINO (WITH ARM UPRAISED), THE BEST OF THE POPULAR NEAPOLITAN SINGERS, AND HIS ORCHESTRA. HE SINGS ON THE RADIO, HAS HAD A FRUITY SUCCESS WITH RECORDS THROUGHOUT ITALY.

PENN

an example of decentralization: Milan with *La Scala*, the opera and concert season; Rome with its movie-makers; and Naples a reserve of singers for all of Italy, of backgrounds for film-makers, of subjects for scenarists. Milan, Rome, Naples do not, by themselves, add up to all Italian art; they are three climates which reveal the extraordinary and dramatic duality of Italy.

Milan is the North with the good qualities of its forcefulness: the Milanese don't *play* at living; they live, and they live well. No extravagances; emotions are held on a leash. Rome is the first step towards enthusiasm and overexcitement. Through the cracks in its magnificence—top-heavy heritage of the empire and popes—shows the great misery of the South but discreetly. At Naples misery is seen everywhere. It is the Kingdom of Dream and Disillusion. It tries to be like the North without even approaching it.

Paradoxes and fantasy make the charm of Italy. Naples is the city where this point of view triumphs. What is easy anywhere else is complicated here: telegrams are delivered with a gentle whimsy; the taximeters show a figure which has nothing to do with how much must be paid; the time is always the great problem, it is never the same for anyone else. But the things which are difficult to find in other places are easily got here. Do you want a pair of shoes made to order in an hour? The shoemaker will answer, that's nothing. He will find the necessary workers, and an hour later you will have works of art delivered.

There is a strange troupe of musicians who announce to Neapolitans the opening of a new wine shop with a great rendering of music, with cries and leaps. A Frenchman coming face to face with them in a little street can't help starting with surprise: their uniform is that of Murat's soldiers. The walls of the cellar where they live are covered with pious pictures, and on the commode there are photographs of King Umberto and his children. "Ah, the beautiful family," one of them said while showing them to me. "They are thoroughly regretted, believe me." What was my surprise on learning that he left Naples the next day for the purpose of taking part in a great parade organized in honour of Togliatti's recovery. "Are you a Communist?" I asked. "Not at all," he answered, "but it will certainly be a beautiful sight."

Naples destroys all the logics of the *(Continued on page 120)*

LA SCALA OPERA SINGERS IN THEIR FAVOURITE COSTUMES; LEFT TO RIGHT: GIANNI POGGI IN *La Gioconda;* FRANK GUARRERA, IN *The Pearl-Fishers;* UGO SAVARESE IN *La Gioconda;* HERVA NELLI AS AÏDA IN *Aïda.*

MILAN...

In Milan everything is clear, precise, real. Even the artists have a methodical air. The people are quick and well informed.

Right after the war La Scala had halfway foundered: sets burnt, costumes lost; but the Milanese would get along as badly without it as the Romans without St. Peter's. It was immediately reconstructed, and with love.

La Scala is in full form—freely gilded—its red damask glowing under the chandeliers. It shelters a constellation of carefully prepared young singers. To have a just idea of La Scala it is necessary to forget the theatre and think of a temple, a temple where the only honoured cult would be "Bel Canto," and golden voices. A great man, Toscanini, presides over its destinies—is ever present even when he is a thousand leagues away.

ROME...

The sun of the Midi prints shadows of giant cupolas on the ground. Here the Vatican is dominant, its ruler and dignitaries. Distinguished from them is an aristocracy older than that of the dethroned royalty but faithful to its memory. In spite of palaces let and sublet, of agrarian reform, of wars followed by mourning rosaries and invasions, years have added onto years without any noticeable change in the manner of looking at things, in the manner of living of this aristocracy.

Artists in Rome cultivate great fantasy and joyous disorder. They must be sought out in their habitual *trattoria* (little cafés) or idling away the fresh hours of the day in the vicinity of Via Margutta. Bohemians: *there* is a word that finds full meaning in Rome.

Opposite: At Rome's Café Greco, where in the old days the Romantic writers and painters met. The work of 6 of the 15 artists in this Penn photograph will be shown in June at the New York Museum of Modern Art.

LEFT TO RIGHT: ALDO PALAZZESCHI, PRIZE-WINNING NOVELIST, AUTHOR OF *The Brothers Cuccoli.*
GOFFREDO PETRASSI, COMPOSER OF THE OPERA *The Carpet of Cordova.*
MIRKO, SCULPTOR, AND BROTHER OF THE PAINTER, AFRO.
CARLO LEVI, AUTHOR OF *Christ Stopped at Eboli.*
PERICLE FAZZINI, SCULPTOR (*standing*).
AFRO, THE PAINTER.
RENZO VESPIGNANI, PAINTER.
LIBERO DE LIBERO, A POET.
SANDRO PENNA, POET (*standing*).
MLLE. PADOVANI, ITALIAN ACTRESS.
ORSON WELLES, MOVIE PRODUCER.
MARIO MAFAI, PRINCIPAL FOUNDER OF THE ROMAN SCHOOL OF PAINTING.
ENNIO FLAIANO, NOVELIST AND FILM SCENARIST.
VITALIANO BRANCATI, NOVELIST.
ORFEO TAMBURI, PAINTER, DESIGNER AND DECORATOR (*in center*).

PENN

ON THE BARCELONA-PARIS TRAIN; PICASSO WITH BERET, SEBASTIÁ JUNYER WITH MOUSTACHE: "IN A THIRD-CLASS COACH, THEY RIDE TOWARD THE FRONTIER."

CROSSING THE BORDER: "AT ONE O'CLOCK THEY ARRIVE AND THEY SAY, 'PRIME!' "

PICASSO'S DRAWINGS OF HIS TRIP TO PARIS

WITH SEBASTIÁ JUNYER

Never before published in America: these early Picasso drawings, still owned by the Junyer family (reproduced here in original size).

ARTICLE BY CARLES JUNYER

Sebastiá's brother, noted art collector and critic of Barcelona; the father of Joan Junyer, the painter, who lives in New York.

THESE sketches, like personal Catalan comic strips, were drawn in Paris by Pablo Picasso in the first exuberance of his visit to Paris about 1902, with my brother, Sebastiá. They had planned the trip a few months before, hoping to arrange an exhibition there together; Picasso with a series of his paintings from his Blue period and Sebastiá with landscapes of the Majorcan coves on the coast of Deiá Majorca.

To celebrate their first meal in France, they ate extravagantly in Montauban, a meal costing them four gold francs each. At the station restaurant, high with happiness, Sebastiá flirted with a *mademoiselle* at the counter who happened to have particularly great sympathy for artists and especially for painters.

At the first view of the Seine, prelude to *La Ville Lumière*, they sang their own parody of a song famous then: "At last I see you—famous Seine, as beautiful and big and as attractive as legend." Paris was the great finale; an immediate vision of the Louvre, the entrance to the rue des Pyramides with the gilded statue of Jeanne d'Arc.

From the Quai d'Orsay, they went to a hotel at Montmartre on the rue Douai, where rooms had been reserved. The hotel looked beautiful, and very Parisian to them. When they opened their balcony door with the view of Montmartre, of which they had heard so much, they started to sing together again.

Although their French was poor, with Picasso's somewhat better than Sebastiá's, they managed to make themselves understood easily. Waiting for them at the station was the poet Max Jacob, a friend of Picasso's. Later that first day all the Catalan artists then living in Paris came to them—Manolo, Isern Alie, Pichot, Casanovas, Gonzales, Canals, and others.

After a few days they rented

"AND THEY ARRIVE AT MONTAUBAN, HUDDLED IN THEIR OVERCOATS."

"AT NINE IN THE MORNING THEY FINALLY ARRIVED IN PARIS." (THE UPPER LINE IS IN CATALAN, THE LOWER IN SPANISH.)

a studio together on the rue de Ravignan and lived on the rue Douai. Some days later they met Durand-Ruel, the elder, who received them cordially and bought a Majorcan landscape from my brother. This gave them both great joy, constituting an event to be celebrated with a wonderful dinner.

At this time, Picasso constantly made portrait sketches of his friends and especially of Sebastiá. Sometimes in these drawings he dressed my brother as a bullfighter, because they both had gone to see almost every bullfight in Barcelona. While he was still in his Blue period in Barcelona, Picasso painted the well-known blue portrait of Sebastiá sitting at a café table with a woman. Sebastiá posed for that portrait in many sessions. A few months later he did a portrait of our father, Santiago Junyer—a marvellous canvas, Picasso's first blue and rose painting. He took this portrait to Paris and I don't know what happened to it afterward.

But before they went to Paris, Picasso used to come every day to our house in Barcelona, as he often illustrated my articles for the newspaper *El Liberal*, published simultaneously in Barcelona, Madrid, Seville, and Bilbao. (The drawings in red and blue pencil and ink on these pages were made on the small, famous cards and memo sheets of that newspaper. A fifth drawing of their visits to the Louvre and Luxembourg was stolen years ago and never recovered.) Every evening in those Barcelona days, we would go to the theatre, using my critic's pass. Later we used to go to the "Quatre Gats," a famous night place for artists. Picasso and Sebastiá were the closest friends in Barcelona in 1899 and later in Paris, where they drank beer and coffee at the same cafés and the friends of one were the friends of the other. It was then the good Montmartrois period, so intense, and they were so young.

"DURAND-RUEL ASKS HIM TO COME IN, THEN GIVES HIM MUCH DOUGH."

THE "MARINA" AT ANCHOR AT CALA D'OR

CRUISING AROUND MAJORCA

Aboard the yawl *Marina*—a six weeks' vacation for about $500

BY JACQUES MARIE

THE ANCIENT WALLED TOWN OF IBIZA

We chartered the *Marina*, an eighteen-meter yawl, for six weeks and two hundred dollars. There were three of us, Bob, Marie, and myself, and we planned to sail her—with the expert aid and advice of her old sea-dog captain and his son—from Cannes to Majorca.

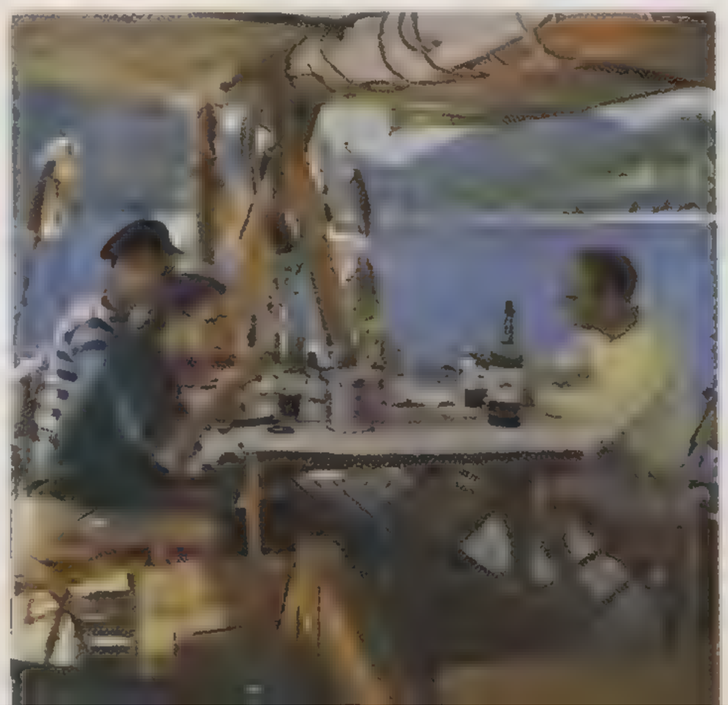
She was a sound little craft, which is just another way of saying that in case of a little blow she wouldn't break up into pieces. All too often very pleasant people have rented beautifully painted boats only to discover that their craft had a tendency to fill up with water or that the mast adopted a prone position the moment the wind freshened. The *Marina*, on the other hand, was not only seaworthy but she was also quite handsome. Her masts were tall, too big, in my opinion, but since the uninitiated judge a sailboat by the height of her mast, we were assured of our quota of admiration.

We were maddeningly careful in the preliminary loading (this is a necessary precaution on a small craft because if one piles up things any old place, it can take a couple of days to find a can of peas and everyone has time to die of thirst before a bottle of wine is found). Each of us had his own closet and a garment bag to keep the dampness out of our shore-clothes. Sailing time was set for the following dawn. But first a big cocktail party was organized on board the *Marina* at anchor in the harbour of Cannes. I played the accordion and Marie began her never-ending struggle with the ship's oven.

By the time the party was over it was almost time to cast off for Barcelona some three hundred miles away. Each of us was to stand the customary three-hour watch in turn, our estimated speed was six knots, and we should sight the Spanish coast in three days' running time. We spent one night anchored off the Hyères Islands in the lovely bay of Port Cros surrounded by the scent and sight of pine trees. (In the morning, Bob, who had relatives on the island, set out to organize a *bouillabaisse*, which we washed down with the powerful local *pastis*.)

SUNNING AT FORMENTOR

It was only a matter of some twenty-four hours' sailing time from *(Continued on page 104)*



LUNCHEON ON BOARD THE "MARINA"

IBIZA'S STEEP AND NARROW STREETS

JACQUES MARIE

Evening in three parts:
dress, over-skirt,
cape, plus a tiny hat

EVENING WARDROBE OF PARTS

Valentina's interchangeable evening eight

Evening in two parts,
a skirt, a shirt

Evening in three parts,
dress, apron, shawl

Mrs. George Schlee (Valentina, the designer) goes to Europe every year, and goes out and about a great deal when she's there. She has evolved an interchangeable wardrobe-for-evening of precisely eight foldable, packable pieces (seven shown here) which can take her to a ball in Paris, a Sunday supper in the country, or a gala dinner in town. Starting with (1) an oyster-white-on-white faille, satin-plaided dinner dress, gently full, laced to the waist, she sometimes adds (2) a champagne taffeta over-skirt, which she folds under, and tucks into the waistband in front; (3) a short sable cape, with a taffeta collar. Or, to the same white, plaided dress she adds (4) a grey taffeta apron, and (5) a shaped taffeta shawl, that tucks into the décolletage. For lesser evenings, she wears (6) an amethyst jersey shirt with a kangaroo pocket and (7) a burgundy taffeta skirt, which she sometimes hikes up on one side; adds (as she often does) one of her Maltese crosses, hung *à la châtelaine* at her waist. Alternately, she might wear the dinner dress—*nature;* or the champagne skirt, full-length, with (8, not shown) a low-cut black jersey top, and perhaps a little pancake hat. Or the burgundy skirt, folded under, over the white dress; or the grey apron over the burgundy skirt at its full ankle-length, with either the black or amethyst top, with or without the shawl; and on, and on, and on (*ad logarithms*).

PEOPLE ARE TALKING ABOUT... CANADA

PEOPLE ARE TALKING ABOUT . . . Montreal . . . The symphony concerts every Thursday held outdoors on top of Mount Royal; automobiles are not allowed up the mountain, so the audience arrives by horse-drawn *calèche* or on foot up some four hundred steps leading to the summit. . . . Special sightseeing streetcars to tour the town, allowing time for historic stopovers, for instance, at the Place d'Armes to see the Church of Notre-Dame . . . Restaurants like Chez Ernest, Chez Pierre, Café Martin, and, for steaks, Drury's; also Au Lutin Qui Bouffe, where the specialty is deep apple pie with ice cream and flaming rum.

PEOPLE ARE TALKING ABOUT . . . The Laurentians in the summer . . . Mont Tremblant, a small Swiss village, where the skier's chair-lift provides an effortless mountain climb, a magnificent view . . . St.-Antoine-de-Tilly, on the bumpy south-shore road between Montreal and Québec, an eighteenth-century village; its Gothic church has two separate entrances for men and women; instead of putting bridal clothes away after the wedding, the young brides of St.-Antoine wear them to this church on Sundays for months to come.

PEOPLE ARE TALKING ABOUT . . . Québec . . . The open-air square dances high on Dufferin's Terrace—the young wear regional costumes, dance old-fashioned reels to squeaky tunes played by the *violoneux* . . . Eating pastries at Kerhulu's . . . Visiting the famous Zoological Gardens . . . La Tournée du Moulin, an old barn converted into a fine, though homespun-y, restaurant—barbecued chicken a specialty.

PEOPLE ARE TALKING ABOUT . . . The Gaspé . . . Staying at Percé, either right on the sea, at the Normandie, or perched on a rocky crag five hundred feet above the beach at Au Pic de l'Aurore . . . Sailing around the island of Bonaventure, a bird sanctuary where gulls and gannets cling to the rocks like so many flowers . . . Reminiscent of the Brittany coast of France, the blessing of the fishing fleet, all decked out for the occasion in coloured sails at Rivière-au-Renard . . . Québec Province . . . Château-Richer, a village on the Canardière highway—dinner at Baker's, a two-hundred-year-old stone inn, run like a private house and famous for hors d'oeuvres . . . The ease, the self-sufficiency of resort life at Manoir Richelieu in Murray Bay . . . Sailing by steamer up the Saguenay River.

PEOPLE ARE TALKING ABOUT . . . Nova Scotia . . . A circular tour of Cape Breton Island, made memorable by a succession of seaside villages and trout and salmon streams . . . Baddeck and its Gaelic festival, held in July—games, and bagpipes, and recitations in the Gaelic tongue . . . South Ingonish (at the main entrance to Cape Breton Highlands National Park), famous for swordfish and for swimming, either on a sandy-pink Atlantic beach or across the bar, in a fresh-water lake . . . Ked-ge Lodge, on Lake Kedgemakooge, a three-hundred-acre preserve where motor cars are forbidden (guests are picked up by motor launch, their cars kept in a private parking lot beside the landing); besides the usual water sports there are fishing, hunting, and hiking over Indian trails, past old mounds, and some two thousand old Indian drawings engraved in the rock with a beaver's tooth or a loon's beak.

PEOPLE ARE TALKING ABOUT . . . Manitoba . . . The Canadian National Railway's six-day excursion train from Winnipeg to Churchill on the Hudson Bay and back, starting out on August twelfth. En route there is fishing for everything from speckled trout to white whales, visits to mining camps, to the frontier towns of Flin Flon and Churchill, where the population of Indians, Eskimos, trappers, and Mounties give an annual ball for the visitors . . . Alberta . . . The Calgary stampede, starting July 11 . . . The redundant beauties of Banff, Lake Louise, and Jasper . . . The choice of taking a five- or twelve-day pack trip (for experienced horsemen) with the Trail Riders—each year they explore some new area . . . Motoring up seven thousand feet to the great Columbia Icefield (either by private car or in buses with Plexiglas tops), with glimpses of deer, elk, and moose around shallow lakes at twilight . . . British Columbia . . . The famed Kamloops trout . . . Vancouver, a kind of northern Rio, with beaches backed by snow-tipped mountains.

BAMBOO IN SEASON

Opposite

To go on with bamboo (its colour, alone, is one of the season's great successes); here, bamboo-accents to collect, to "wear" one-or-two at a time. Bamboo and gold cigarette holder, $21.75*; lighter, $31.50*; pencil, to order; Cartier. Bamboo parasol, its shelter, linen, $9. Lord & Taylor. Bamboo cuff links, our own idea (you might have them made). Pink combed cotton broadcloth shirt, by Korday, $7. Lord & Taylor. Capeskin and bamboo bag, $78*; John Frederics. Chen Yu "Spring Fever" lipstick, nail lacquer. *TAX INCLUDED

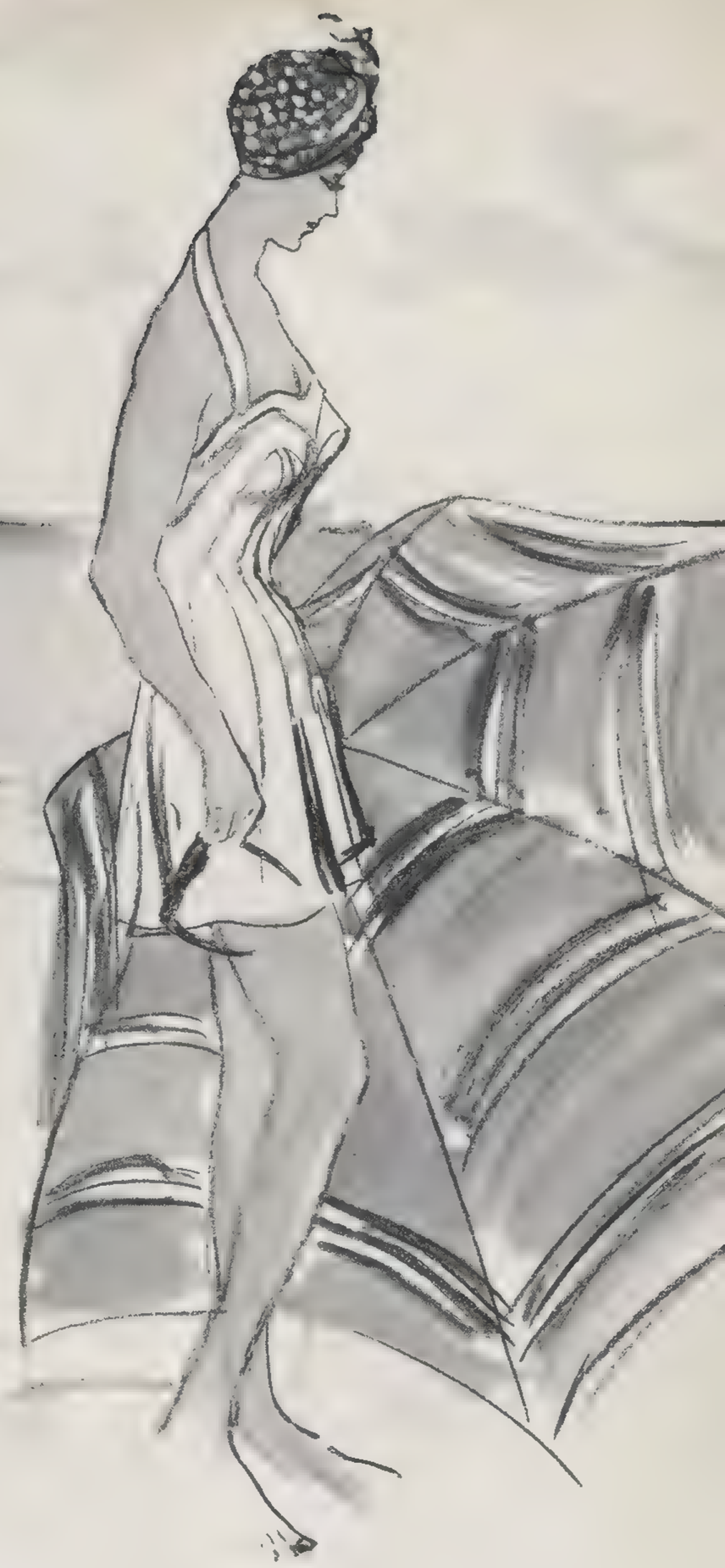
MRS. EXETER chooses

to-the-point clothes for a country summer—golf, swimming...and sitting

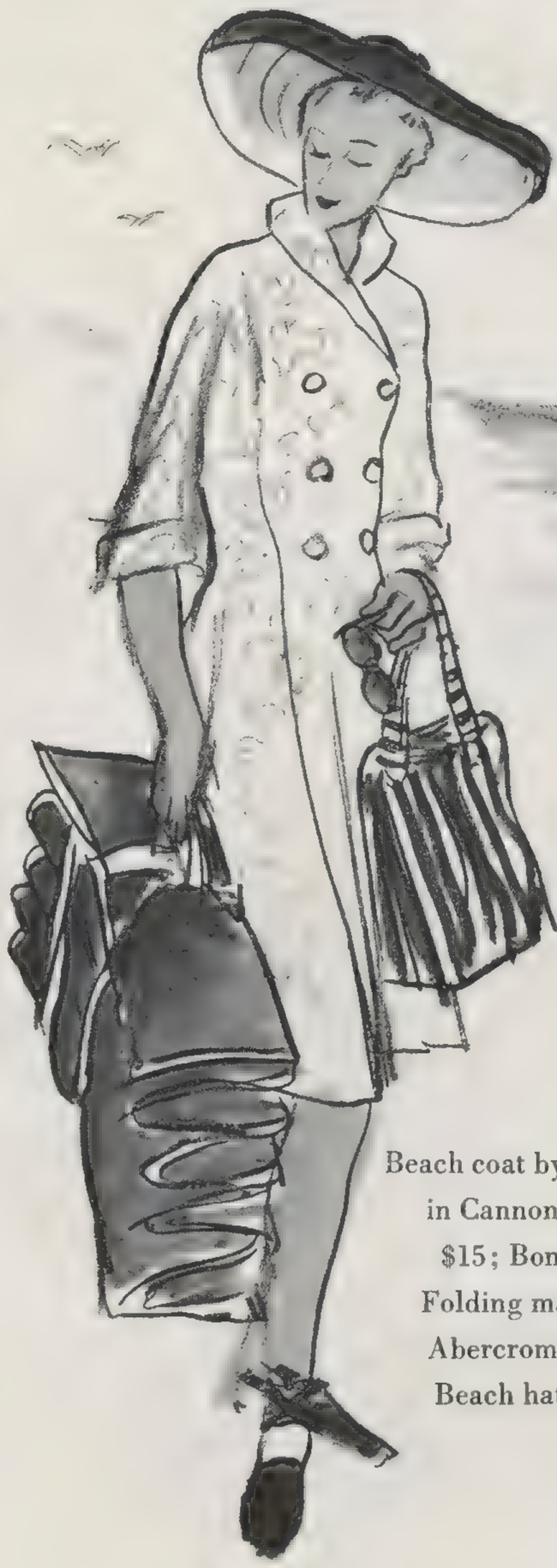
Viyella flannel golf dress, $35;
russet linen hat, $5;
nylon golf bag, $20;
gloves, shoes, socks, scarf;
all Abercrombie & Fitch.

"Well," said Mrs. Exeter, hanging up the telephone and leaning back in her chair, "now I know where I'm *going* (that was the moving-van man) and I know who's going with me—and *that's* my grandchildren. Yes, I took that house at the shore (for A Price, I can tell you), but it's so near the water that I can watch my grandchildren from the terrace and it has a small 'puttering garden' which is fun, and enough room so that my children can week-end. But what with the house's being A Price, I'm a little limited as to cash, so my summer wardrobe, if one can dignify it by the term, is very brisk and to the point. A bathing suit (with my two old ones for fillers-in), a golf dress, a beach coat (the grandchildren got at my old one with some pinking shears), and a silk print, in

Silk crêpe dress, $70, by Davidow; Gunther Jaeckel. Knitted cashmere cardigan, $22; Altman.



Skirted bathing suit by Rose Marie Reid, $18; Bonwit Teller; Bullock's-Wilshire.



Beach coat by Frances Sider in Cannon terry cloth. $15; Bonwit Teller. Folding mattress, $20; Abercrombie & Fitch. Beach hat, at Emmé.

case anyone asks me out to lunch. My real extravagance was a new set of clubs (I hope Abercrombie & Fitch said incantations over them) and one of those lightweight nylon golf bags. I have several cotton golf dresses, but when I was looking at golf clubs I saw a long-sleeved dress of that heavenly thin washable Viyella, which doesn't cling or stick, and looks so orderly, even when I'm in—shall we say—a glow. I tried it on, and it really *includes* my swing, so I took it, in aquamarine blue. I bought a linen golf hat, too (I never play bareheaded; the sun is ruinous to grey hair), that shades my eyes, but turns up in back and doesn't bump into my collar. Gloves? I always wear those standard leather-with-string-back ones; and standard brown leather shoes, too. Tired? Often I only play nine holes. My exercise is no longer competitive.

"But my real coup this year was in finding a ready-to-wear bathing suit. That takes some doing at my age and weight. But I actually walked into a very well-shaped costume, long enough, wide enough, and with a long, boned bra built in. I took it in navy-blue rayon sharkskin (I like a rather standoffish material and, of course, anything but a dark colour would be madness). On my head? My dear, I wear a perfect horror of an old-fashioned shirred bathing cap, but I wrap a polka-dot scarf over it, turban-wise.

"Then I found a fitted terry cloth beach coat. It has a little *shape* to it, which I haven't, without a girdle. And because I shan't be swimming at the club this year, but in *(Continued on page 104)*

THE PACKABLES

PLEATS PACK, JERSEYS PACK, SHEER CRÊPES PACK, COTTONS PACK WHEN THEY'RE CREASE-RESISTANT, AND THE STRAW HAT PACKS WHEN IT'S MADE WITH PACKING IN MIND. THESE PAGES ARE THE PROOF.

PACKABLE STRAW HAT: A PARACHUTE OF PLEATS. PACKABLE SUIT: THE PLEATS FOLD FLAT. Pink crunchy straw hat: black grosgrain ribbon. By Maria Guy. To order, at Bergdorf Goodman. The costume of Hafner pink silk Shantung (fold in layers of tissue paper). Skirt, $30. Halter, $16. Jacket, $40. Bergdorf Goodman; I. Magnin; Woodward & Lothrop.

FRANCES MCLAUGHLIN

PACKABLE IN SPITE OF PLEATS—
A BLACK CHIFFON DINNER DRESS.

To pack the dresses on this page: take the pleated chiffon, pull it out full length, then loop it into a big, neat twist. Fold the worsted jersey into lines that come naturally to it; pack flat as below.

The pleated dress at left: as unceasing, as uncreasing as a dress can be. Black Bianchini silk, by Jane Derby. $250. At Saks Fifth; Neiman-Marcus. Pigskin duffle bag, Saks Fifth.

THE PACKABLES *continued*

PACKABLE BECAUSE IT'S JERSEY
—FLUID, LIGHTWEIGHT WORSTED.

The jersey dress at left: beige-flecked cocoa worsted, sparrow-weight. By Ceil Chapman, $60. Bonwit Teller; Himelhoch's. The packable straw cloche, by Mme. Andrée, to order, Bonwit Teller.

FRANCES MCLAUGHLIN

To pack the dresses on this page: outline the jersey dress with tissue paper; roll it, pastry style. Fold the cotton dress and jacket logically in their own lines; unpacked, they have total recall.

PACKABLE DRESS: SILKY JERSEY; PACKABLE HAT: PLIABLE STRAW.

The jersey dress at left: rayon and silk; black, navy blue, or brown. By Claire McCardell, about $55; at Lord & Taylor; J. W. Robinson. Shady hat of packable straw, John Frederics.

PACKABLE COTTON WEEK-END DRESS TREATED FOR WRINKLE-RESISTANCE.

The dress and jacket at left: of red, navy-blue, white Everfast printed cotton, Resloomed for wrinkle-resistance. $18. Jane Engel; L. S. Ayres. Navy-blue calfskin case, Saks Fifth Avenue.

PACKABLE BECAUSE IT'S OF SHEER RAYON CRÊPE; JACKET AND DAY-LENGTH EVENING DRESS.

THE PACKABLES *continued*

The evening dress of day-length, above, with a small, sleeved jacket—dinner in, say, New York or Paris. To pack: fold it in the centre, let it follow its own lines. Have the creases straight. and enfold in tissue paper (the material remembers its lines after it has hung out awhile). By Larry Aldrich, about $65. Bergdorf Goodman; I. Magnin; Kaufmann's. Bird and flower hat, designed by Colombier; to order, at Bergdorf Goodman.

The scarf on the opposite page packs—that is, if you'll allow it to be off your back that long. Its news: a single, anchoring sleeve (the flying end wraps over). A Dior idea, made to order in Hudson seal (Hollander-dyed muskrat) at B. Weinstein.

Opposite: PACKABLE BECAUSE IT'S PUNISHABLE, LIGHTWEIGHT, CLOSELY-SHEARED FUR IN THE MOST IMPORTANT NEW SHAPE.

FRANCES MCLAUGHLIN

1. Sun dress, No. 6634

2. One-piece dress, No. 502

3. Bathing suit, No. 6633

WARDROBE TO MAKE FOR IN-AND-OUT-OF-TOWN

4. Shirt-and-skirt team, No. 6747

5. Tailored shirt, No. 6756

Vogue Designs for Dressmaking

On these pages, a summer wardrobe to make or have made, designed from two points of view (for both sides of the city limits). A no-age-limit wardrobe planned for the woman who lives in the country and commutes to town or for the city woman who spends week ends in the country.

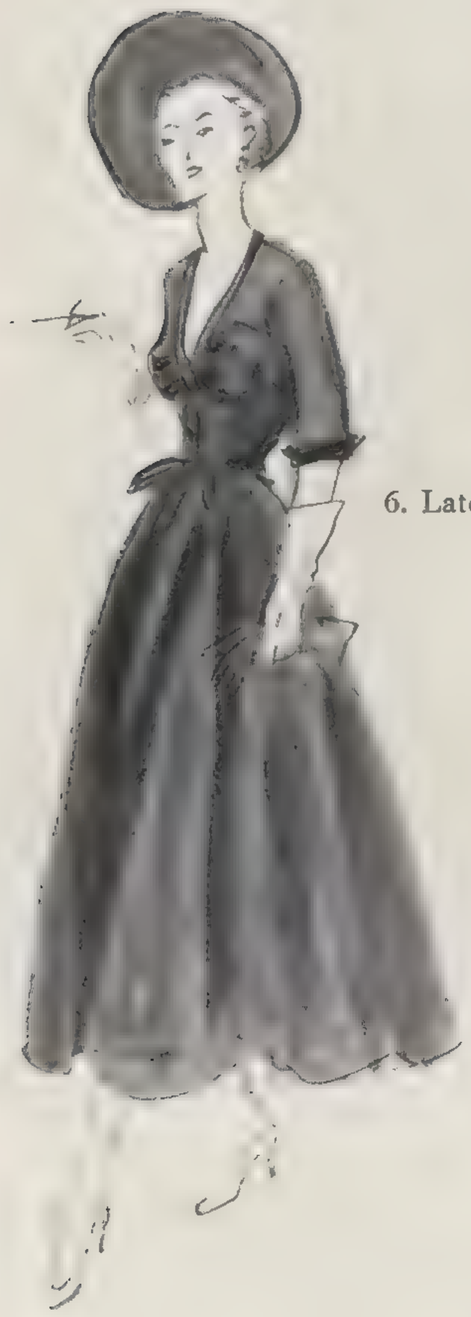
1. Beyond city limits, a limited exposure sun dress: to wear at a barbecue, or for a country luncheon on the lawn. Grey and white striped chambray. Vogue "Easy-to-Make" Design No. 6634.

2. Up early to catch the 8:01, to town, this uncomplicated dress, perhaps under a light coat. Suggestion: blue silk Shantung. Vogue Design No. 502.

3. For a Friday night dip before dinner or for a long session at the beach, this gently flared suit, improving a not-so-perfect figure. In black sharkskin; snug rayon jersey underpants. Vogue "Easy-to-Make" Design No. 6633.

4. To wear for a committee luncheon, for a drive to the station, a shirt-and-skirt team: good together or apart, good at multiplication. Both, in one colour, perhaps a new coppery shade of linen. Vogue Design No. 6747.

5. To wear with the linen skirt of 6747, or another, a new version of the tailored shirt. Uniform for guest or hostess, for all day in the country. In copper and white chambray. Vogue "Easy-to-Make" Design No. 6756.



6. Late-day dress, No. 6757

8. Dress and jacket, No. S-4988

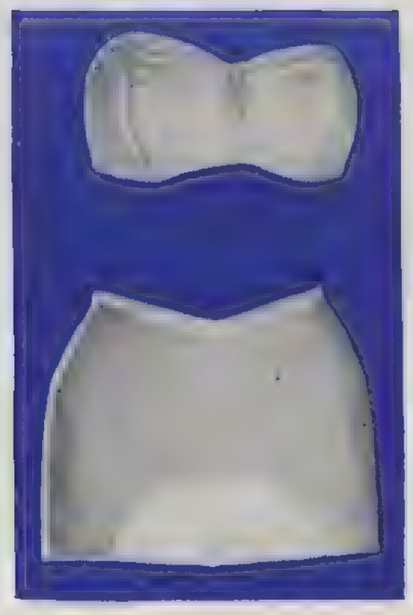
7. Dress and slip, No. S-4915

6. For a late afternoon appointment at a sidewalk café, for the summer cocktail party that ends, inevitably, in a spontaneous dinner (ten of you discover a garden restaurant). A dress cut low, cut from news-again chiffon—in black, to best set off a creamy skin. Vogue Design No. 6757. (*Beauty Note. Prelude to this or any low-cut dress: Dorothy Gray's "plunging neckline" treatment, a facial that goes on down, at her salon in town or with your own hands at home.*) 7. To wear for Sunday night supper at the country club or for roof-top dining and dancing in town, this dress: high, winging cuffs of a new shape, on brief sleeves (almost no sleeves at all); with this bareness, a buttoned bodice, the skirt ankle length. All this, and packable, too, in grey lace. The dress and slip, Vogue Design No. S-4915. 8. Dress shown with and without the jacket: good team to wear together as a covered-up suit for all day in town; good, too, to take you from town to country (the dress not too bare to wear without its jacket for a garden luncheon). Suggestion: for both, silk Shantung; here, green. Vogue Design No. S-4988. 9. Youngest, newest version of the shirtwaist dress: for a morning's shopping in the village, luncheon at the beach club. In pink chambray. Design No. 6767. (Back views and sizes, page 111.)

9. Tucked shirtwaist dress, No. 6767

NEWS IN

Two-way stretch, familiar friend in your girdle, news in a bathing suit for all-over smoothing. Knitted of nylon, Laton, and rayon: bosom-moulding stays in the brassière. $16.



Above, inside out

Two-piecer, the waistline on a new curve. The top with stays to mould the bosom. To wear with or without the detachable halter. Rayon satin woven with Lastex. $15.

Left, right side out

CONSTRUCTION

Now, bathing suits with a plus: real control—built-in control. Here, the right and wrong sides of four suits, to show you how they do what they do for your figure. On these pages, under-cover control (two kinds): feather-weight stays in the brassières for a moulded bosom line; hidden diaphragm bands, smoothing influence on the midriff. And for all-over control: the two-way stretch suit, a technique known in your lightest girdle; knitted of nylon, Laton, and rayon.

• Suits, both pages, by Jantzen; Bloomingdale's; A. Harris; Carson Pirie Scott.

Above, right side out

A concealed smoother, the built-in band of Lastex yarn for midriff control. Suit, knitted of nylon, Laton and rayon, with stay-up brassière top. $14.

Above, inside out

Above, inside out

Easy-on-and-off suit: the long zipper does it. Nylon woven with Lastex; built-in band of Lastex to level the diaphragm. $16.

Left, right side out

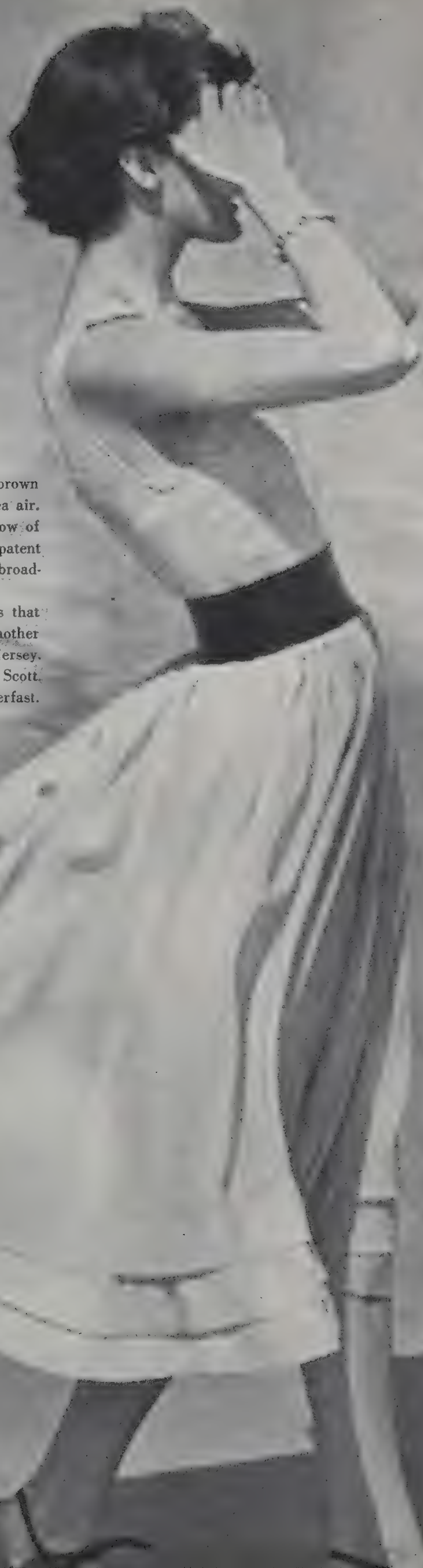
MIEHLMANN

BLACK PATENT LEATHER DOG-LEASH BELT, SAFEKEEPING FOR YOUR LOCKER KEY. BY CRITERION, $3; AT FRANKLIN SIMON.

VOILES: NEW LOCALE

BEACH EQUIPMENT: LARGE TERRY CLOTH TOWEL, BY MARTEX, $3.50; LORD & TAYLOR. SUNGLASSES, PLASTIC FRAME, $12; LUGENE.

BEACH SANDALS OF NATURAL LEATHER, CROSSINGS OF BROWN PATENT LEATHER. BY JULIANELLI, $13; LORD & TAYLOR.



Voile, news as a coastline cloth, here pale pink, with a spray of brown polka dots, Tebilized to resist the creases you might expect from sea air. *Right:* Sun dress with ties at the top of each shoulder, a back row of buttons, triple tucks in the blowy skirt. (Cinch it with your own patent leather belt.) Beneath, a slip of a strapless underdress, pink cotton broadcloth. Complete, $40, Bergdorf Goodman; I. Magnin; Frost Bros.
Opposite: Bathing dress with softly draped shoulder straps, lines that ebb and flow like a Greek boy's tunic. Underneath the dress, another bathing suit, strapless, of pink cotton broadcloth lined with rayon jersey. Complete, about $25, Henri Bendel; I. Magnin; Carson Pirie Scott. Dresses, both pages, by Carolyn Schnurer in cotton voile by Everfast.

BALKIN

UNDER-20 TOWN TROPICALS

Cool, freshly shaped dresses under $20, for those who are under twenty years (or have that kind of a shape). *Above:* Circle-skirt slip-dress and waist-deep jacket in brown and white seersucker. To wear, perhaps, for cocktails in a city garden. $18. Monet oval gilt earrings, $5 plus tax. All, Altman. Dress, also Marshall Field. *Below, left:* Slim blue cotton broadcloth with jutting pockets, wide collar. By Sacson, $9; Gimbels, New York. *Below, right:* Coin-dotted grey rayon Shantung, by Georgiana, $15; Bloomingdale's; Woodward & Lothrop. *Opposite.* Sloping-shoulder shirtwaist dress in a this-summer colour, rusty brown, for up-to-town and back on the hottest day. By Lynbrook, in Galey & Lord iridescent chambray, $15; Saks 34th St.; Harold's. Madcaps hat, $4; Bloomingdale's. Gold-plated necklace, Altman. Background, both pages: apartment of Buffie Johnson.

HALLEY ERSKINE

TWEED COAT, AT SCHIAPARELLI

RUTLEDGE

CHECKED SWEATER, SCHIAPARELLI

GREY FLANNEL SUIT, SCHIAPARELLI

PARIS READY-TO-WEAR

JERSEY DRESS, JACQUES FATH

. . . Paris, of all places, where even the *concierge's* wife has a "little woman three flights up" to engineer her black silk blouse. But there it is—in the *boutiques*, those corners on the main floors of each of the big houses, where one can walk in (even in August when everything else is closed) and walk out again in a fine slope-shouldered coat, an irreproachably-cut jersey dress, a model-of-deportment cotton. Or choose from an infinity of bags, belts, umbrellas, jewellery, blouses, gloves, et cetera. A great boon to present-seekers, and those who are scheduled for only "a few days in Paris." The prices are ready-to-wear too. You can sail in and pick up a fine tweed suit, get together an evening (perhaps a great tulle skirt, a faille top), find an impeccable country linen, sweater set, extra skirt, for just about half the upstairs made-to-order prices. But the chief joy is the immediate availability of the things. Suddenly you're asked to Deauville for the week end; to drive through the Dordogne; to visit in Antibes—and your luggage holds only things for the Cluny and Maxim's. The answer—the ready-to-wear corners. Here, a few selections from some of the more famous *boutiques*-about-town.

COTTON DRESS, MOLYNEUX

DRESS AND JACKET, BALMAIN

EVENING ASSEMBLY, BALMAIN

WOOL SUIT, AT JACQUES HEIM

Hand in Glove with Fashion

New A·S·R Lighter

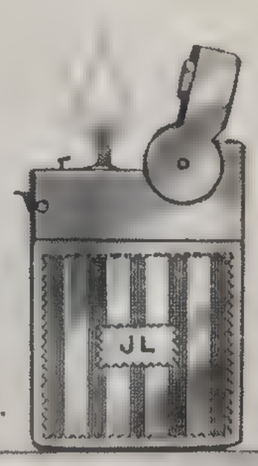
THE VANITY — Slim elegance in a mirror-paneled lighter that's wonderful for stealing a glance at your lipstick or curls. And just as appropriate with your daytime cottons as it is with your evening jewels! An A·S·R exclusive. 10.00

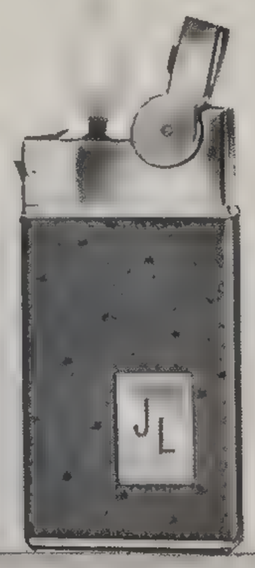
A FLIP AND IT FLAMES! A·S·R's automatic 'light switch' action makes it as easy as opening your lipstick . . . and just as sure! No broken nails. And look . . . it stays lit without finger pressure. Marvelous!

For accessories that express your fashion sense, see A·S·R's new jeweler-designed collection. What beautiful gifts, too, for bridesmaids and graduates.

A·S·R Lighter

An A·S·R Product — Lighter Division, A·S·R Corp., Brooklyn 1, N. Y.





CLASSIC — Impeccably designed table lighter for the home-beautiful. Platinum-group Rhodium finish, won't tarnish, can be machine engraved. 12.50

Available at fine jewelry and department stores everywhere

MIDGET — Diminutive new Rhodium lighter proportioned for little hands — dainty handbags. 7.50

LEATHER PERFECT — Soft, tawny Ostrich for the woman who loves accessories in leather. Also Cobra, Morocco, Alligator. 9.00

Exquisite Fashion
in vertical slim lines

Martha Manning Dresses

No. 6194—Here's Martha Manning's exclusive garden print in sheer rayon. Softly feminine design with asymmetrical skirt tiers, V-neck. Turquoise, Grey, Lilac. Sizes 16½ to 24½. *about* $13

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MISSES' AND "ILLUSION" HALF-SIZES

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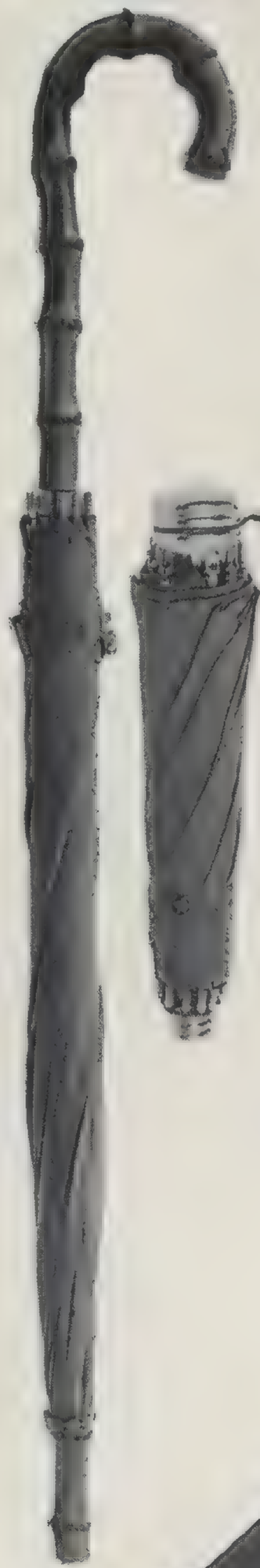
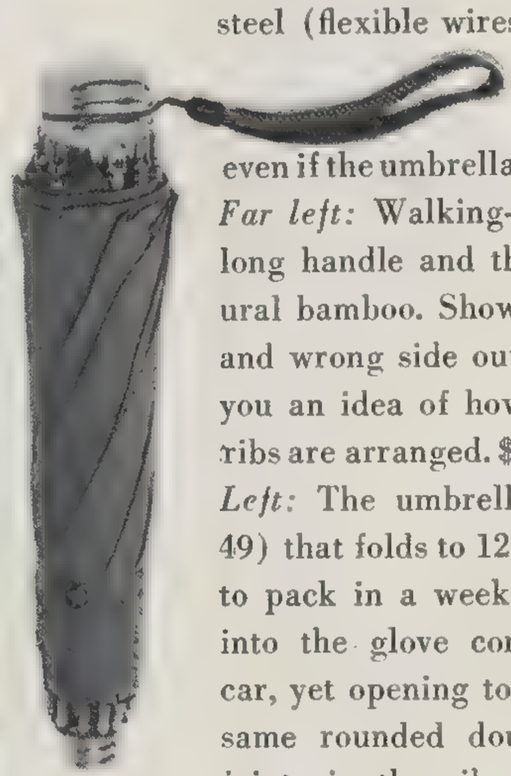
UMBRELLAS: NEW FRAME WORK





These two umbrellas are both built on a new construction principle. The inside story: instead of channel ribs, rounded double ribs of spring steel (flexible wires, really) that can't break or bend out of shape even if the umbrella is blown inside out. *Far left:* Walking-stick umbrella, the long handle and the tip made of natural bamboo. Shown below both right and wrong side out, the better to give you an idea of how the rounded steel ribs are arranged. $16 at Lord & Taylor. *Left:* The umbrella (shown on page 49) that folds to 12″ size, small enough to pack in a week-end bag or to slip into the glove compartment of your car, yet opening to full size. Here, the same rounded double ribs but with joints in the ribs to permit folding. Both umbrellas are covered in a water-repellent grey chambray; the frames in both are by Marvel Double Rib.

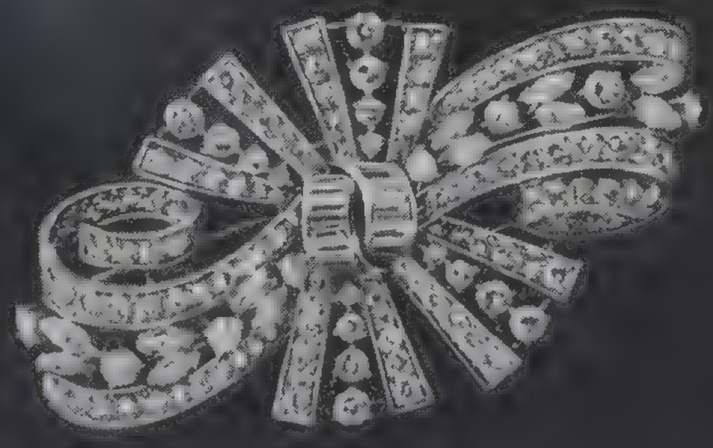
GRIGSBY

"This ring," he whispered, "is a perfect symbol of my love for you."

An enduring symbol. For this engagement ring is palladium. Rare . . . precious . . . beautifully white palladium. The jewelry metal that accents the brilliance of diamonds and the beauty of colored gems.

See palladium creations at your jeweler. Or, write us for a nearby source. A booklet telling the interesting story of palladium is available on request.

Diamonds set in palladium



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MAJORCA

(Continued from page 79)

there to Barcelona but we were two hours overdue sighting the Spanish coast. Our landfall was the lighthouse north of Aiguablava, a small Spanish port, and from there we followed the Costa Brava, one of the most beautiful coast lines in the world. Because of deep water, we sailed close in shore and were able to have our first ocean swim. The weather was warm and beautiful and we anchored at the Yacht Club in Barcelona that same evening.

The next day there was plenty of work to be done; provisions to be bought, food, fuel, and fresh water. The Barcelona market was as exciting as ever, full of colour, noise and movement. We estimated that life aboard was going to cost us two to three dollars a day. (The whole cruise, including the chartering of the *Marina*, cost about $500.)

That night we went to the Barrio Chino, in the oldest part of Barcelona; although it was not as gay as before the war we found a *boîte* where they were singing and dancing flamencos. (I became more flamenco than the flamencos after several rounds of *manzonilla*.) Finally the whole place, including the waiters, bartender, owner, and the sedate cashier, started dancing. There were two old gipsies who danced remarkably well and more and more dancers seemed to infiltrate the place as the night went on. The atmosphere was quite fantastic.

The next night we set out for Formentor. The sea was calm. Bob took out his underwater rifle to get it in shape, Maria slept, I painted. Around five o'clock we sighted the red cliffs of Formentor and the Island of Majorca. It was dark by the time we had anchored but we were up by dawn, bathing in the bay. Bob went fishing with our blessing, for our luncheon depended on his catch. We swam and sunned while fishing boats came alongside to try and sell part of their catch. Fortunately we had faith in Bob, who did not disappoint us. He is extraordinary at the sport of underwater fishing; just as though he were walking down an unseen staircase with his diver's equipment he propels himself down eight meters below the surface of the water to shoot his fish.

We stayed two days, loafing and sunning at Formentor, occasionally taking walks through the back country with its pretty villages of Pollensa and Alcudia, or going to a bullfight. The hotel was as comfortable as ever but there were few guests. Further south we stopped at Puerto Cristo, a small port hidden from sight of ships; to get into the harbour one must follow a narrow channel flanked by high cliffs. (For the first time a soldier asked for our identification papers.) Here are the most amazing grottos. In one of them, beside an underground lake, is a theatre with superb acoustics; concerts are given here twice a week.

PINK WALLS, SPANKING-WHITE TOWN

Our next stop was at Cala d'Or, where the fishing was good and there were long beaches and pine woods. Then we went on to Ibiza. It was sunrise when we sighted the island, its mountains and sparkling white town surrounded by pink walls. All the children in town seemed to be at the quay to greet us. The town itself, with its narrow, steep streets, is one of the oldest in Spain and is famous for its beautiful old houses with the coats of arms of old Spanish nobility engraved on the stone façades. The white sand beaches and the sparkling clear water were so beautiful that we stayed five days. Then direct to Barcelona. From there to Cannes, where we arrived after three peaceful days at sea. But not without incident. The captain, who had lived in Cannes for twenty years, was confused and I was awakened the morning we were to arrive by his question "Where are we anyway?" The answer was Cannes.

[EDITOR'S NOTE: *Pan American Airlines is running regular Clipper flights from New York to Barcelona; from there it is only an hour's flight to Majorca, or overnight by boat. The plane ticket, on Iberia (Spain's national airline), costs $6.40; the moonlight boat-trip is $6.80, plus a couple of dollars for dinner. Majorca is famous for its lace and hand-blown glass; with the devaluation of the peseta, these can be bought for virtually a song. Palma, the largest city on the island, has several theatres and one of the best bull rings in Spain.*]

MRS. EXETER

(Continued from page 85)

my own back yard, I bought a duck beach mattress, which folds and straps into nothing at all. I can easily carry it myself, *and* my beach bag as well. Then I bought a big protective beach hat. Even for a hundred feet or less I always wear one, or carry a parasol. At my age I believe that everything that helps—helps.

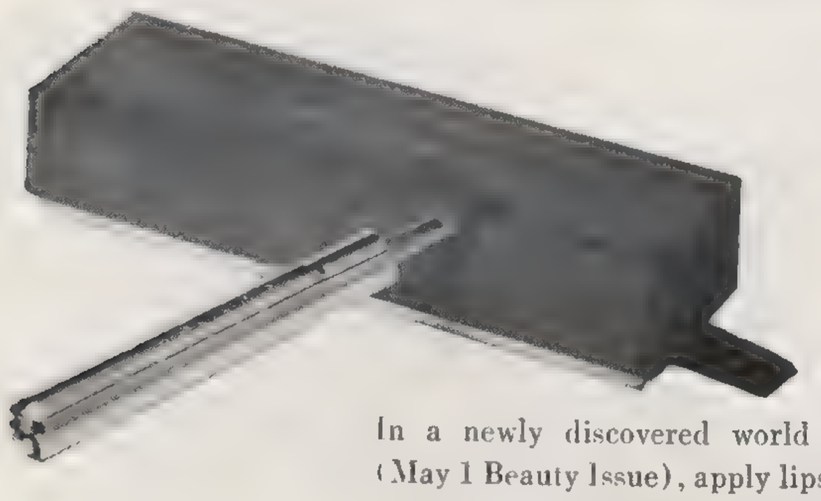
"Last, but largest on my budget: a good silk print. You will grow very used to it, my dear; it's going to be my best summer dress. It's white silk, with a charming vague scrolling in navy blue. (I *do* hate 'amusing' prints in large sizes—very unfunny.)

"Then, last month I bought a really handsome navy-blue knitted cardigan, and I thought it would make a pleasant 'costume' with the print. I'm even thinking of knitting a white one. A parasol? Yes, I really use them functionally, not just for decoration. I can't pull a hat off and on without messing my hair, and that is disaster for older women. Now, enough about clothes; I'm off on a really *serious* mission: a seesaw for the grandchildren and shovels and pails."

DISCOVERIES IN BEAUTY

Dermetics' (630 Fifth Ave.) Sun Sports: flexible, continuous (applied every three or four hours) lotion, to protect you from sunburning.

Gold-plated case for colour: Scandia's handsome lipstick cases, hand-set with make-believe jewels. You might invest twice: keep one for day (coral shade), slightly darker colour for evening. Saks Fifth Ave.



In a newly discovered world of orange tones (May 1 Beauty Issue), apply lipstick with Martha Lorraine's sable-tipped brush. Bonwit Teller.

This neat, new little wind-machine is called Sunny—certainly could, we think, brighten your summer life by drying your hair quickly, pleasantly, after swimming. In Bermuda Blue, Capri Coral, or Sahara Sand (!). At Bloomingdale's.

MIEHLMANN

Start pampering your hair. Protect it from summer sun. One way: with Breck's Beauty Box. It holds cream, lotion, shampoo, and directions. There's one for a dry, one for an oily hair-and-scalp condition. Altman has it.

Waist Away... this Easy Way!

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Step into it, zip its Talon . . . see how the high elastic top hugs you from waist to ribs, banishing that bulge . . . as only Hi-Top can! Airy leno and rayon satin elastics smooth you, slim your hips . . . yet, you're unaware you have anything on, Hi-Top is just THAT comfortable! Two popular lengths. Wear it with our scroll stitched rayon satin Goss-uP bra, in A B C cups. Try both in white, as well as nude.

the Gossard line of beauty

At good stores and shops, everywhere, or write The H. W. Gossard Co., 108 E. Ohio St., Chicago 11

Scrolled shadow-box shows a Pin-On bang

NEW SALON: NEW HEADWAYS

Now comes a brand-new departure for Joseph Fleischer, transformation craftsman. At 724 Fifth Avenue, their Petit Salon is the band-box-pretty result of dark greys and pale pinks. This brand-new flight into whim and fancy (for a serious-minded establishment) houses a wonderful collection of Pin-On pieces—quick-changes for your own coiffure that are fashion accessories rather than cover-ups for problem hair. Miniature bangs and side curls that slip into newly brief coiffures with a minimum of effort make all sorts of variations possible. Each Pin-On piece is made with the same precision for which Fleischer has always been known. Each one is put up in a miniature hat-box, after you have reworked your own coiffure many different ways by experimenting in one of Petit Salon's try-out rooms. These pretty, private tuck-aways—perfect seclusion for choosing a more serious hair piece as well—have gaily upholstered chairs, delicately scrolled mirrors, and the kind of lighting that catches the slightest variation between your own hair and the Pin-On piece you are matching to it.

Mirror detail at the Petit Salon

SKETCHES BY DE MARSAN

Elizabeth Arden's own flashing dashing, wonderful pink! keyed to this blonde blonde spring.

Blush Rose . . . an out-and-out flatterer—clear . . . unexpected . . . authentic as the first robin's trill. A wondrous make-up shade, dashing on blondes . . . gentle on the dark-haired beauties. And vivid, beyond measure, against the pale honeyed tones of this Spring's fashions. Wear it today . . . the velvet softness of a rose-petal gathered to your lips and fingertips.

Blush Rose in lipsticks . . . creamy and of exceptional brilliance on the lips . . . 1.00, 1.50, 1.75, 2.50.
Gold Rush Automatic Lipstick . . . 2.50; Matching Compact . . . 7.50 • Blush Rose in ever-smooth, ever-lasting Nail Lacquer . . . 1.00
Beautiful precision-blended Illusion Powder . . . 1.50, 2.00, 3.25. all prices plus taxes except compact

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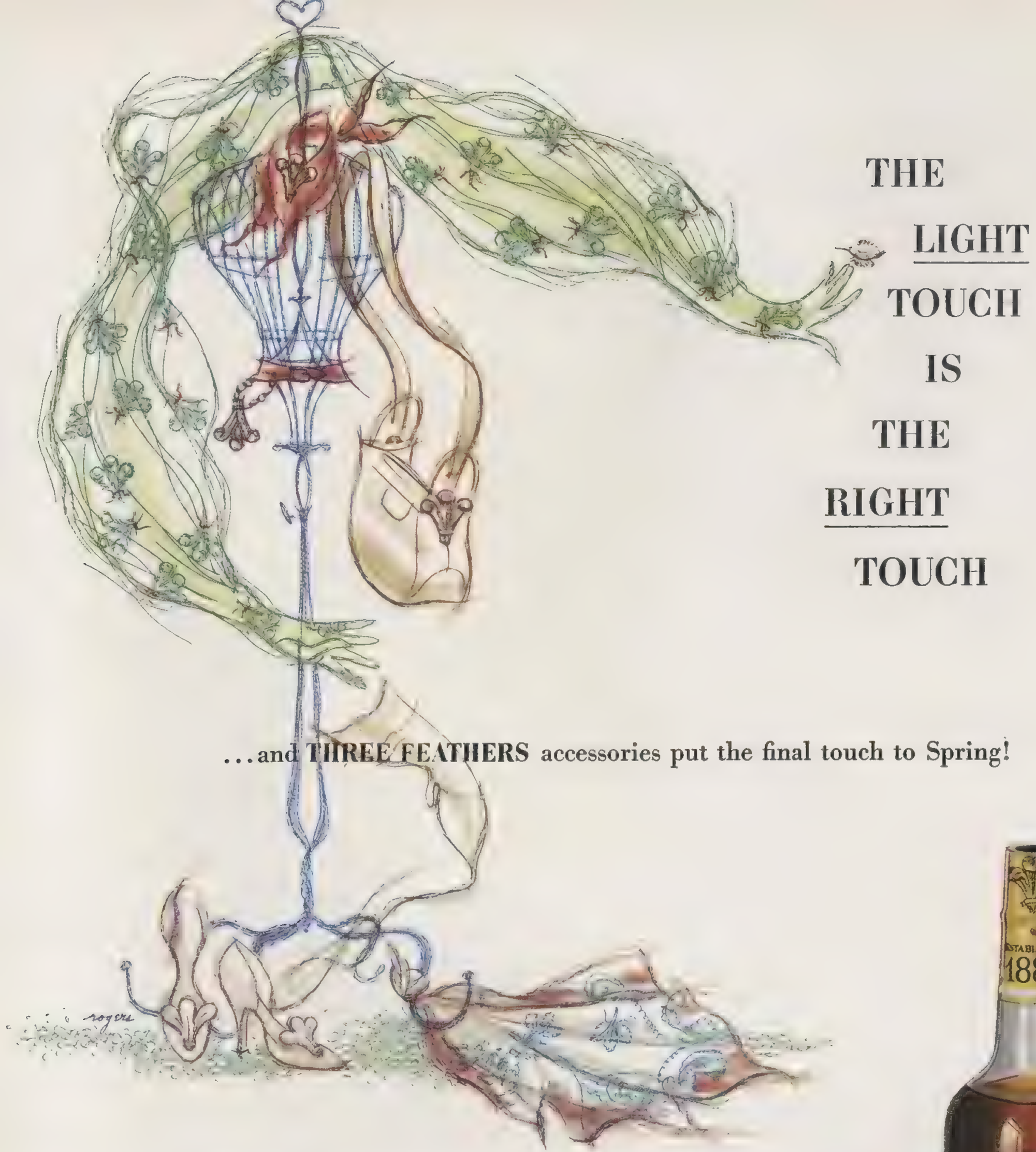

THE LIGHT TOUCH IS THE RIGHT TOUCH

...and THREE FEATHERS accessories put the final touch to Spring!

How light for Spring, how right for fashion—a medallion that dramatizes a kerchief and a glove stole, by Mr. John, in silk chiffon printed by Cohama; a round of belt by Vogue, the softest of bags by Rosenfeld, the lightest of hose by McCallum, the fittest of shoes by Evins and a scarf by Kimball. All inspired by Three Feathers.

It is the light touch in Three Feathers that makes it the important accessory to fine entertaining. For in the smooth blending of rare five, six and seven year old whiskies and fine grain neutral spirits can be found the touch that is light . . . that touch that is right for all occasions.*

The Three Feathers Accessories shown above may be purchased. For the name of the store nearest you, write to: Three Feathers Fashion Reporter, 350 Fifth Avenue, New York 1, N.Y.

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AMERICA THROUGH THE WINDSHIELD

(Continued from page 51)

complete with stove, icebox, washing machine, and radio. For it we paid $2.50 for three.

Most of the Western cabins, even in those days, were equipped with stoves and firewood. Westerners are natural-born campers; they like to cook their own meals. But in the West of 1939 a cabineer expected to build his own fire. Even that touch of hardiness has vanished from the Eastern cabins.

This past winter the Gannetts made their first postwar auto trek, down to the southernmost point of the United States, Key West. The Eastern roads, which had been almost cabinless before the war, were cabin-crowded—but the word "cabin" had been all but outgrown. There were "hotel courts," "travel-otels," "auto havens," "motor lodges," "tour-o-tels," "cottage courts," "motels," and "autels." "Motor court" was the preferred phrase.

The suggestion of royalty in that word "court" is justified. All the newer courts had central heating and ultra-modern plumbing, usually tiled shower baths, occasionally porcelain tubs. Some were air-conditioned. Many had radios. One court, which we carefully passed by, advertised a "television parlour." (At least none offered individual television-while-you-sleep—not yet, anyway.) Some of the courts included as many as a hundred units, built well back from the rumble of the highway. And, of course, courts of that size had their own restaurants (sometimes called "autorants") and bellboys and clinking ice, and 1890 pictures on the walls. Some of them offered accommodations at up to ten times the 1933 rates.

Some of the restaurants had wonderful fried chicken and fried shrimp. Virtually none, however, seemed to understand any manner of cooking except frying. And, even close to Lake Okeechobee, where vegetables were being picked by the roadside for Northern markets, none had ever smelled a fresh vegetable. What amazed us most, however, was the death of the old Southern legend of hot bread. You still read about hot bread in Southern novels, but you seldom eat it in Southern restaurants. Once, at the Middleton azalea garden outside Charleston, we ate good Southern corn bread. Elsewhere, all the way to Key West and back, the restaurants served the same rubbery bubble paste which is offered under the name of bread in other sections.

This may be due to the fact that an astonishingly large proportion of Southern restaurant-keepers, as of Southern cabin managers, turn out, on investigation, to be refugees from the North. Yankee managership may also explain the cosmopolitan range of Southern cabin names. You pass "Belgian," "Norwegian," and "Swiss" cabin courts on Deep South roadsides, and Florida today is as unrealistically Spanish and Indian as Southern California. What were "Beautyrest Cabins" a decade ago are likely to be billed as "El Rancho Motels" today. Descendants of the Cherokees who motor East from their oil wells along what their forebears called the Trail of Tears of their expulsion must be amazed to discover how the word "Cherokee" has become an advertising lure where once it was a cuss word. Mixed with Cherokee courts are also Aztec and Navajo lodges, Hiawatha cabins and, with more legitimacy, Seminole stopping-places. "Shangri-là" is another favourite title for cabin courts.

In the old days—long, long ago, a whole decade and a half ago—you met your neighbours in a cabin court. If you didn't meet them anywhere else, you met them when, in your bathrobe or raincoat, you stood in line waiting for your turn at the public shower. But probably you had already met them the night before. Your neighbours looked at your license and asked what part of the state you came from and which way you were headed. You chatted. There was a sort of campfire comradeship about those groups of six or eight cabins beside somebody's farmhouse. Today, when a cabin block may number a hundred units, they are as unsociable as a New York hotel, where you don't speak to your neighbour in the elevator. You shut your cabin door behind you and are isolated in a world of your own—unless your neighbour loves the radio. And, when you have driven several hundred miles along the highways and are tired, you realize that there is something to be said for this New Isolationism!

Cautious automobilists, I am told, study their road maps and their A.A.A. directories, plan their day's runs in advance, and wire ahead to reserve accommodations. The Gannetts have no sympathy for such planned economies. We love the surprises of the road. Back in 1933, when we were first learning the ways of the road, our thirteen-year-old son taught us to read signs. In Scranton, Pennsylvania, he read a sign inviting tourists to visit a coal mine. It was not, perhaps, the most exciting of all our wayside discoveries, but it inaugurated a habit. The next day we visited the Corning Glass Works. Later, at Michael's insistence, we investigated the Mark Twain caves at Hannibal, Missouri, and made other detours.

Some people just want to Get Somewhere. Some resolutely plod through all the conducted tours of places like Williamsburg, Va. We are a little allergic to lectures and guides, and perhaps do not properly educate ourselves along the way. But we like talking to filling-station men, a race almost as magnificently idiosyncratic as the taxi-drivers of New York. At some time of any driving day we like deliberately to turn off the routes marked in red on the maps and mosey through dirt-road country. We stop to watch a man collecting turpentine from the scarred pine trees in the

(Continued on page 110)

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AMERICA THROUGH THE WINDSHIELD

(Continued from page 109)

South, or to inquire about a new crop. We stop when we see a strange wild flower in the ditch. We don't stop enough. Always, at the end, we wish we had stopped more. Our brightest memories are of accidental encounters.

Toward dusk we turn back to the main highways. Overnight accommodations are scarce on the byroads; you are surest of finding cabins just outside a city or a main travelled road. Sometimes we discover that other motorists have been less dilatory. The cabin courts are hung with "No Vacancy" signs, and we drive on in the dark, nervously recalling stories of automobilists who have had to spend the night sitting up in their cars. That has not happened to us yet; somewhere along the road we find a cabin waiting for us. We sign in. We drive our car to the door, where it becomes almost a part of our house-for-the-night. We carry in our overnight bags, and our thermos, which keeps ice cubes four days. We close the door and are in a world of our own, our cabin. For the night this is our home. All across America, every night in the year, millions of our restless fellow-Americans are unpacking their cars, entering their cabins, preparing for sleep-by-the-road, this new American way of life.

We have come a long way from the pioneer days of covered wagons, a long way from my father's stagecoach days, a long way even from the gaslit trains of my boyhood. But we are, more than ever, making our own individual discoveries of America. Along this new roadside-cabin America the process of discovering America is simple and comfortable beyond the wildest dreams of our forebears. The whole continent is bidding us welcome.

. . . Some day I'd like to try that highway to Alaska.

[EDITOR'S NOTE: *Lewis Gannett is the author of the column "Books and Things" appearing regularly in the* New York Herald Tribune *and papers in five other cities. His new book,* Cream Hill, *which Viking published earlier this month, tells of the "discoveries of a week-end country man."*]

ONE ISSUE IN JUNE

Vogue incorporating Vanity Fair is published semi-monthly except for the months of June, July, December, and January, when it is published monthly. There will be only one issue in June.

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6767	.60
6803	.60
6806	.75
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Note: Connecticut residents please include tax

DESIGNS FOR DRESSMAKING

(Other views of designs on pages 92-93)

6634

Front of the sun dress. "Easy-to-Make" Design No. 6634. 12 to 20 (30 to 38), 40. Size 16, 3⅜ yds. of 35" material.

502

A dress for all day in town, back view. Vogue Design No. 502. 12 to 20 (30 to 38). Size 16, 4¼ yards of 39" cloth.

6633

Design No. 6633. Sizes 12 to 20 (30 to 38), 40, 42. Size 16. lining and shorts, 1 yd. 50" cloth; suit, 1½ yds. of 39" cloth.

6747

Shirt and skirt, No. 6747. 12 to 20 (30 to 38). For size 16. shirt, 2⅝ yds. of 35" cloth; skirt, 2⅜ yards of 35" cloth.

6756-6747

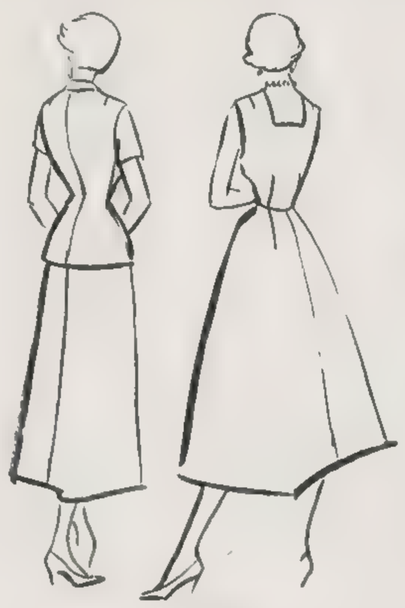
Tailored shirt, "Easy-to-Make" Design No. 6756. In sizes 12 to 20 (30 to 38), 40, 42. Size 16, about 2¼ yds. of 35" cloth.

6757

Late-day dress, back view. Vogue Design No. 6757. Sizes 12 to 20 (30 to 38). Size 16 needs about 3⅞ yards of 39" cloth.

S-4915

Dress and slip, No. S-4915. Sizes 12 to 20 (30 to 38). Size 16, dress, 7¾ yards 35" cloth; slip, 6¾ yards of 39" cloth.



S-4988

Back view, dress and jacket team. Vogue Design No. S-4988. 12 to 20 (30 to 38). Size 16, about 4⅞ yards of 39" cloth.

6767

Back view of shirt-waist dress. Vogue Design No. 6767. 12 to 20 (30 to 38), 40. Size 16, about 4⅛ yards of 35" cloth.

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 110.
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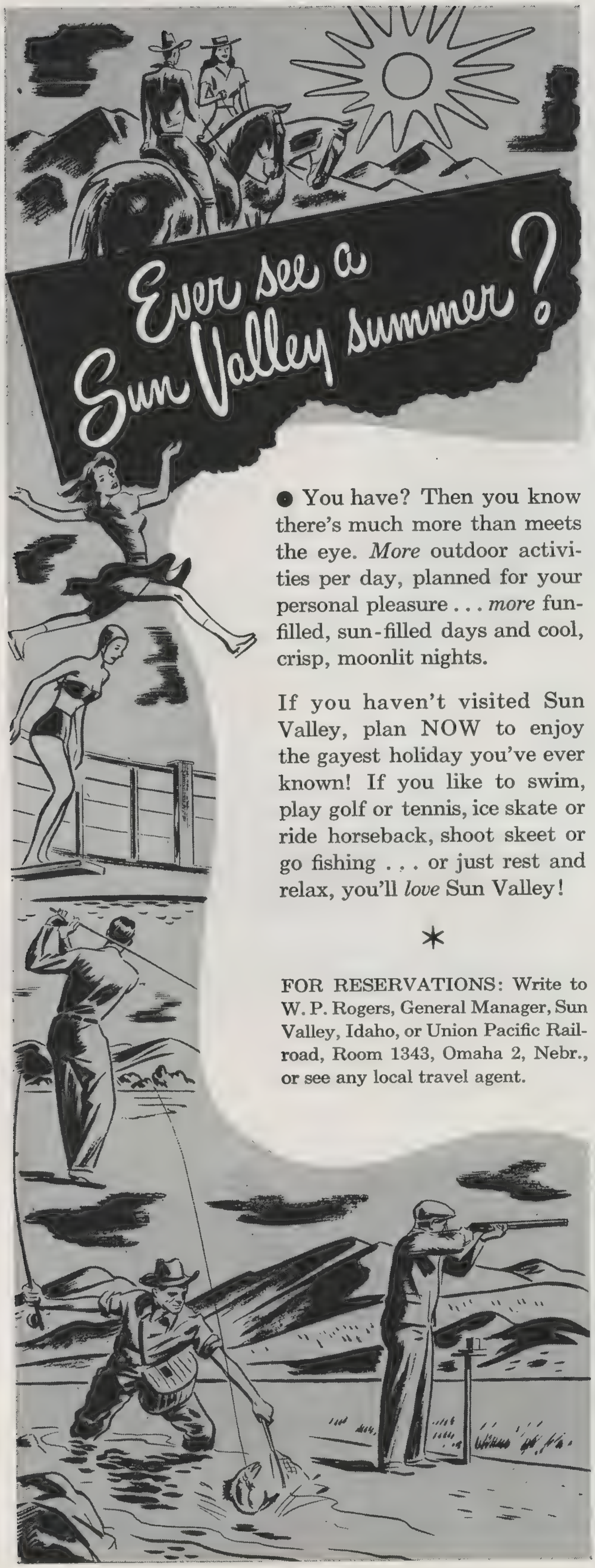

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FOR RESERVATIONS: Write to W. P. Rogers, General Manager, Sun Valley, Idaho, or Union Pacific Railroad, Room 1343, Omaha 2, Nebr., or see any local travel agent.

ITALIAN HANDBOOK

Venetian food specialties include Fegato alla Veneziana served with Polenta (fine slivers of liver with corn meal eaten as bread); Baccalà Mantecato (a creamy paste of cod); Pasta Fagioli, or, in Venetian dialect, Pasta Fasoi (a meal-sized bean-sausage-spaghetti soup). For mushrooms served in dishes as varied as the repertoire of an omelette, try Montello, where the mushrooms are grown.

VENETIAN SHOPS

Lace and glass are Venetian triumphs. You'll find the famous Burano lace, from the finest cobweb to the heaviest antique, at Olga Asta's in San Marco Square; to see it made, take a launch out to the island of Burano, where the women sit in the doorways with their *tombolo* or *telaio* (looms). Murano glass, in massive-modern, free-form chunks, or delicate, ringing, traditional crystal may be seen blown from the lips of the Venetian masters right on the island of Murano, or bought at San Marco in Venini's. Keep your eyes open for silk prints, Venetian shawls, and silverware.

THE LIDO

Ten minutes by motor launch from Venice, the Lido beach, wide with calm waters, edged by awninged *capanne*. Hotel Excelsior, very formal. (At least once spend the night dancing on the terrace by the sea, overlooking a garden of fountains.) The Casino, with dancing, and gambling—evening dress required except in the Salle Privée.

THE ITALIAN LAKE REGION

Less fashionable as a resort than formerly, but worth visiting for a few days of deep blue lakes and reflected Alps. At Lago di Como, Villa d'Este still serves its guests from antique porcelains and silver dating from the days when it was a private house; its huge garden stretches down to the lake, filled with camellias and gardenias. Smaller and more discreet is Grand Hotel Villa Serbolloni at Bellagio, across the lake. One of the best golf courses of Italy is at Como. Lago di Garda has no noteworthy hotels, but if you like trout fresh from the lake, try the tiny inn, Vecchia Luga. Lago di Maggiore is full of fairy-story islands, each topped by an ancient villa with a legend of love or tragedy. At Stresa, Grand Hotel Iles Borromées.

ITALIAN RIVIERA

The Italian Riviera is having a revival as a resort. Most people rent a villa, or stay in a tiny village with the sole aim of soaking in the Mediterranean sun. Forte dei Marmi, near Florence, has a sandy beach, but much of the swimming is from the rocks, where the Alps meet the sea, in water crystal-clear as deep as you go. Portofino, an hour by car from Genoa, has a fishing-village charm, very informal and relaxed; its night club, Campanina, is open morning to night and you may drop in any time in shorts.

The best hotel is Hotel Splendid on the hill overlooking Tigullio Gulf. A bus takes guests down to the beach, Paraggi. In the town, Albergo Nazionale Hotel is less expensive, but noisy with the sounds of the piazza, children playing, concertinas and singing, fishermen drying their nets in the early morning.

THE DOLOMITES

Take the Dolomite highway, northeast of Venice, from Auronzo to Brunico, a serpentine way through dragon-teeth mountains. High points are Misurina Lake and the view of Monte Cristallo, a jagged peak dripping glaciers like candle wax.

Cortina, the resort that sparks a gleam in every mountain-loving Italian eye, is only a few miles off the highway. It is a town of hotels. The Cristallo is the best (about $10 a day American plan; dinner and dancing every night). Or good and more reasonable smaller hotels like the Franceschi (about $3.50 a day American). You could easily arrive at Cortina without luggage and soon have a complete wardrobe—the shops are beautiful, but expensive. There is swimming (in hotel pools), night-clubbing at the Cristallino, and mountain climbing made convenient by the small overnight shelters, *refugi*, that stud the Dolomites.

CARS

If you plan to drive yourself, you need an international driver's license in addition to a U.S.A. driver's license. The American Automobile Association will help with this, also with complete arrangements, all the necessary papers, for you to take your own car, or rent one there. (AAA officials estimate it is cheaper to take your own car if you plan to stay more than three months.)

Most travel agencies suggest chauffeur-driven cars rather than U-Drive-It cars, which are usually in poor condition. It is possible to buy a new Italian car, paid for in dollars here (about $2200) to be delivered to you at the dock and resold (money repaid in dollars in U. S.) when you leave at a price depending on the mileage and condition (about $100 deducted for each month's use). Gasoline is expensive: a book of six coupons, good for about 12½ gallons, costs $12. This makes a light Italian car preferable to our own gas-consuming ones.

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DORDOGNE

(Continued from page 62)

over the river. Nothing is more agreeable than to sit there watching the sunset while drinking a cold glass of Montbazillac—a semi-sweet wine, favoured locally as an apéritif. The patron of this establishment, a brother of the master of the vineyards at Mouton Rothschild, is a knowledgeable man about wine. He also provides good food—try a trout from the river. The hotel is simple, but comfortable and reasonable. There is swimming close to the hotel, where the river obligingly slackens to be safe enough even for small children.

If you go back to Souillac in the evening, you might drive the ten miles to Martel the next day for a late morning drink at one of the cafés bordering the square. The little town has a particular charm, ringed by pale stone houses of the late Middle Ages and Renaissance style, grouped around the fourteenth-century belfry of the Town Hall. There is a whiff of lavender in the air, for Martel is the centre of a lavender-growing district; a primitive still near the Square extracts the essential oil.

Martel is best known, however, as the centre of the truffle market of all France. This black, subterranean mushroom, growing near the root of oak trees, is ferreted out by certain pigs which have an eternally frustrated propensity for it. As soon as their nose quivers in anticipatory delight, their owners brush aside the pig and dig up the prize themselves.

We found there is a tendency in this district to serve everything with truffles, even at the most unexpected hours. Once our morning scrambled eggs arrived quite black with them. But curiously enough we never had really first-rate versions of the great dishes involving them, like *truffes au Champagne* or *truffes sous la cendre* (truffles moistened with cognac wrapped in lard, sealed in paper, cooked in a torte dish buried in ashes and hot coals) in their place of origin. Such delicacies are better prepared in the good Paris or Bordeaux restaurants.

After your Martel apéritif, there is time to go on for ten miles to Carennac, a delightful village of 541 inhabitants on the banks of the Dordogne. The little castle, flanked with towers, has been made into a hotel. It is all one piece with the twelfth-century church which adjoins it. Fénelon, the great religious writer, tutor to Louis XIV's grandson, lived here when it was a priory and wrote *Télémaque*.

You can live here too: the Hotel du Château has the same romantic river view with the added advantage of plumbing. One very large bedroom has its own bath; otherwise there is a bathroom for each floor. Room and board are extremely reasonable; the garden is pretty. The river is a few feet away for swimming, decorated by a small island all silvery green with Corot trees.

Some friends with small children stayed two months at Carennac last summer. They loved it because the hotel proprietors were nice about serving the children's meals, the nearby fields were perfect for picnics, it was delightfully quiet except for the booming of the church bells.

Nearby is Montal. This is a beautiful Renaissance castle of light grey stone, with deeper grey roof, and conic towers. The courtyard is completely satisfying in its proportion and detail—around the walls in niches are busts of the family who built the castle in 1523, among them Jeanne de Balzac d'Entraygues, who started the castle for her son. But before it was finished he was killed fighting for François I in Italy. Stricken with grief, the mother had the melancholy words "*Plus d'espoir*" carved into the walls. Abandoned during the Revolution, the castle was thoroughly pillaged by the nineteenth century, the remaining sculptures and ornaments sold at auction. In 1908 an enterprising Frenchman completely restored the castle.

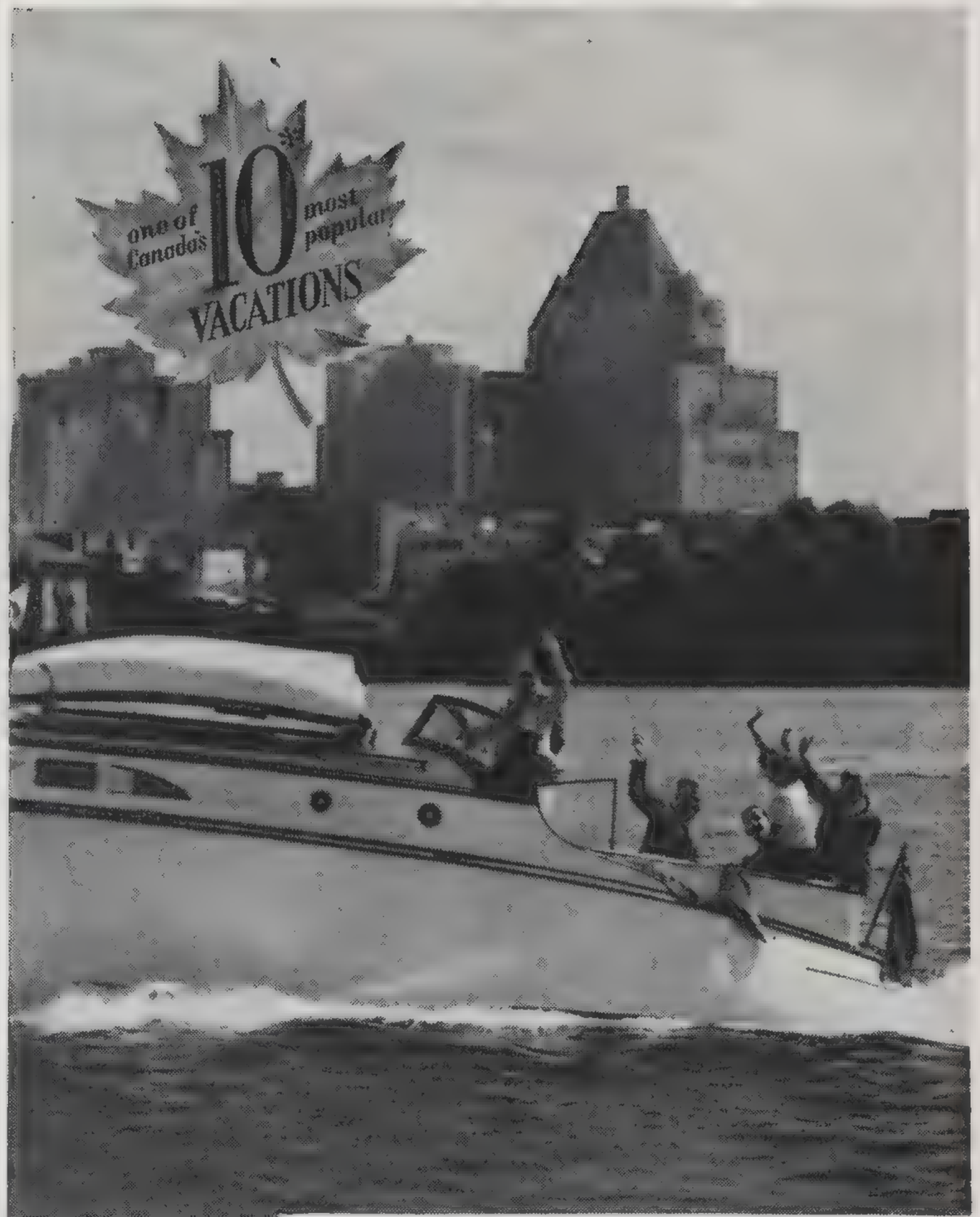
Montal's eventful history continued: during this last war, it was a hiding place for famous pictures from the Louvre, including the Mona Lisa. Not only art was given refuge there: young Prince Baudouin of Belgium was whisked away to Montal during the Occupation.

St. Céré is just a few miles away. Here we had several good dinners at the Hotel du Touring, run by Madame David, who does a nice job of blending the ubiquitous truffles into a *tournedos Rossini*. (A regional specialty is *confits d'oies*—pieces of goose cooked in their own fat and preserved in earthenware pots.) While waiting for dinner, stroll through the town—especially pretty is the Quai des Récollets with twelfth- and sixteenth-century houses. Dominating St. Céré on a hill above it are the ruined square towers of Saint Laurent—twelfth and fifteenth century—built on the remains of a Roman camp at the beginning of the Christian era.

The present-day activities within the ramparts of the Tours St. Laurent are more pacific but equally interesting: Jean Lurçat has installed himself and his looms in a restored section of the castle. This leader of the modern school of tapestry making lives and works here with his students and assistants.

There are many places to see near St. Céré—all within easy distance from Souillac, too. It is just a matter of choice how you combine your itinerary. One of the things not to miss is the really remarkable Romanesque sculpture on the eleventh-century Benedictine church at Beaulieu-sur-Dordogne. Beaulieu is another of those pretty little towns on the river, ten miles from St. Céré, six miles from Castelnau, twenty from Souillac. The south porch, carved by artisans of the Romanesque schools of Limousin and Auvergne in 1130, is one of the least known but most superb masterpieces of religious art in the Middle Ages. The central pillar supporting the porch is a tall, narrow shaft. Crushed into its confines on each of its three sides is one elon-

(Continued on page 114)



ENJOY the best that Canada offers. Play in the mountain-and-sea setting of the glorious West Coast (Vancouver harbor, above), or see the sights of her Eastern Cities: Toronto, Ottawa, Montreal, Quebec, Halifax, Charlottetown . . . You go in comfort by Canadian National, the railway to everywhere in Canada.

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***Here they are, the 10 Top Vacations** as revealed in a 1948 survey of U.S. travel preferences: Alaska Cruise British Columbia • Canadian Rockies • Cross-Canada Rail Tour • Eastern Cities and the Laurentians • Gaspé and the Saguenay • Lake of the Woods Maritime Provinces • Highlands of Ontario • Winnipeg and Hudson Bay. Choose *your* vacation—then have your nearest Canadian National office plan it for you.

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Prices include Federal tax.

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DORDOGNE

(Continued from page 113)

gated, anguished figure, grasping the capital with desperate, stony talons.

At Gouffre de Padirac (ten miles from St. Céré, twenty-five miles from Souillac), a circular gash in the rock drops down to the deepest subterranean caverns in the world. Two elevators in relay make the descent painless. A short distance on foot through a tunnel leads to a strange underground river, flowing dark and silent through immense caverns. Rowboats lit with torches carry awed tourists through this curious Hades of twisting shapes and the dripping baroque of stalactites—an architecture more fantastic than any by Gaudi.

It would also be possible to use Brive as a centre for expeditions. Here the excellent Hotel de la Truffe Noire provides very comfortable rooms and bath besides liberal sprinklings of its namesake on various dishes. A main highway from Brive lops across hills and valleys past a delicious little village fifteen miles away, Collanges-la-Rouge, built entirely of the local red stone. The village is remote in time, untouched, almost unbearably picturesque. Everything glows red-orange, as though the stones had sponged up the colour from centuries of sunsets. The houses are fifteenth, sixteenth, and seventeenth century, their peaked roofs tipping over their windows like well-worn hats, brightened by a green passementerie of vines.

For a completely different aspect of the Dordogne, and a fascinating one, spend a day seeing the prehistoric remains. This region is one of the oldest habitable sections of the globe; while the rest of France was still pinned under the ice cap, a thaw had set in, freeing the Dordogne. About thirty miles below Souillac, there are more caves, more examples of the techniques and arts of the beginnings of civilization than anywhere else in the world. Cro-Magnon man was discovered in the chalky cliffs of Les Eyzies about a century ago. Here, too, are fragments of utensils, carved bone and ivory, weapons and drawings scratched on walls. The region of Les Eyzies is described by tourist literature as the "capital of prehistory."

To ponder the path of Man's evolution from the carving of stone to the perfection of the *pomme soufflée*, have a meal in Les Eyzies at a hotel with the delightful name of "L'Hotel de Cro-Magnon et de la Gare." Excellent food, and you can sit in a garden shaded by a close weave of grapevines.

Nearby at Montignac (twenty-five miles from Souillac) the beautiful cave paintings of the Lascaux grottos were discovered in 1940. Since last summer the public has been admitted to Lascaux. The caves, easily accessible, have been well lit to reveal hunting scenes in blacks, ochres, earth reds, and yellows of animals pursued by arrows. The subtle gradations of colour have been perfectly preserved by the dryness of the atmosphere and by a light deposit of calcite. The deer, the bison, the fresco of little horses move across the walls with the same freshness as when they were created in the Aurignacian period. In a cave not yet opened to visitors there is a wall painting of a man, attenuated as a Giacometti sculpture, being knocked down by a wounded bison; this is one of the extremely rare representations of a human found in prehistoric painting. Quite aside from their anthropological interest, these paintings have an extraordinary quality of elegance, of direct perception. Experts say they are even finer than the famous murals at Altamira.

All the places mentioned here are within fifty miles of each other. An arbitrary frame has been set around such a small canvas both for your convenience and to show a particularly appealing part of the picture; but there are endless possibilities beyond these limits. The *Guides Bleus* series published by Hachette has just brought out a book covering the Southwest which is invaluable.

—GEORGES AND ROSAMOND BERNIER

READING LIST FOR A CAUSE

The National Conference of Christians and Jews has a yearly drive which it calls *Brotherhood Week*, lasting only seven days out of the year. (This year it was February 20-27.) But the organization works full time on its great long-range program; suggests that others help keep Brotherhood Week's aims in mind by a suggested reading list compiled for entertainment, merit, and better understanding.

FOR ADULTS:

Building Bridges Between Groups That Differ by John Elliott*.
Building Today and Tomorrow In Our Neighborhoods by Gertrude Hart Day*.
Cry, the Beloved Country by Alan Paton (Scribners).
Father and the Angels by William Manners (Dutton).
The Greatest Story Ever Told by Fulton Oursler (Doubleday & Co.).
Lace Curtain by Ellen Berlin (Doubleday & Co.).
Laughter From Downstairs by Czenzi Ormonde (Farrar & Straus).
A Man Called White by Walter White (Viking Press).
The Negro In America by Arnold Rose (Harper & Bros).
No Trumpet Before Him by Nelia Gardner White (Westminster).

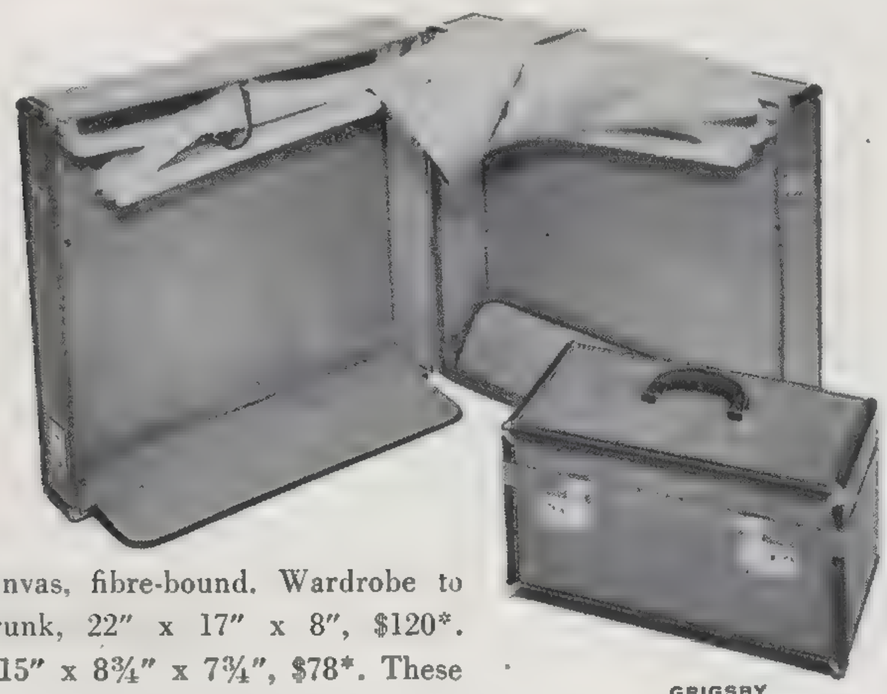
FOR CHILDREN:

All About Us by Eva Knox Evans (Capitol).
All-Conference Tackle by C. Paul Jackson (Crowell).
Assorted Sisters by Florence Crannell Means (Houghton-Mifflin).
Two Is a Team by Lorraine and Jerrold Beim (Harcourt-Brace).

*These can be obtained through the offices of the National Conference of Christians and Jews.

CHECK YOUR LUGGAGE

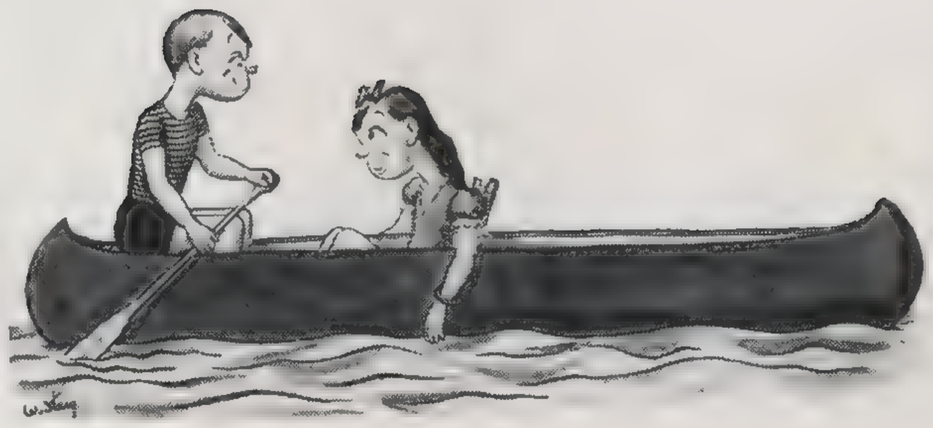
Wardrobe, 21" x 18" x 9", $47.10*. Shoe case, 18" x 5½" x 11", with removable partitions, $17.70*. Cosmetic case, 14" x 6" x 10½", $27*. In canvas with rawhide. By Winship. Altman.



Two in tan canvas, fibre-bound. Wardrobe to open like a trunk, 22" x 17" x 8", $120*. Cosmetic case, 15" x 8¾" x 7¾", $78*. These two, Skymate by Hartmann; both at Saks Fifth.

GRIGSBY

*INCLUDING TAX



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CAR FASHIONS

(Continued from page 56)

possibly on the 1950 Lincolns. The newest Packard has its own Ultramatic Drive on the Custom 8; this is optional on all other Packard models.

General Motors' Hydra-Matic Drive is a combination of a fluid coupling and an automatic transmission in which the gears shift—it has four speeds forward—as the engine speeds up. In Buick's Dynaflow, the oil swirling around inside the turbine-like container gives an infinite number of gear ratios. You may use more gas with the Dynaflow than with a shift-and-clutch transmission, especially if you are inclined to be heavy-footed on the accelerator. Still, the comfort and the feel of power you get while driving ought to be worth it.

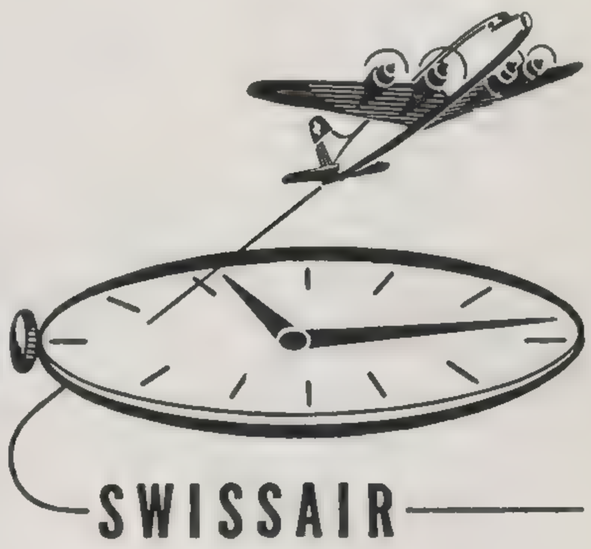
Cadillac and Oldsmobile are especially proud of their new engines which General Motors experts have been working over since 1936. They are V-type, over-head valve eights, which, although smaller than their predecessors, develop 160 horsepower for the Cadillac and 135 for the Oldsmobile "Rocket." In fact one might say, without mincing too many words about it, that, for performance all round, they are nothing less than magic carpets.

The leading British makers of small cars have standardized their products, not only to improve the efficiency of the spare parts departments overseas but to reduce cost of production.

As for foreign cars—more are coming in all the time. Their engines have extra carburetors to speed them up, and there is no uniformity in their silhouettes. The new Rolls-Royce has all the old aristocratic splendour, and a radiator outline that hasn't changed in forty-five years. However, you can detect a trend. The Bentley, which before the war was the smartest and fastest small sports car in the world, is now almost as massive as the Rolls. Austin, which makes big cars as well as little ones, turns out a sheerline sedan, which is sixteen feet long and weighs forty-five hundred pounds, and a slightly smaller convertible which is as streamlined as a racer. Less pronounced in the swing toward change is the Riley, an old favourite of sports car lovers; the Jaguar, which is much like the prewar Bentley; and the small, dignified Daimler. Oddly enough, though, the car that visitors to the International Show in New York last winter seemed the most enthusiastic about was the M.G., a nippy, two-passenger, four-cylinder roadster less than eight feet long, with the same body it had fifteen years ago.

Since 1942 we have learned a great deal about the durability of motor cars; especially that we could get along very well without a new one every year. Whether this will be forgotten, along with so many other experiences of the war, is anyone's guess. Most automobile men think that it will.

—G. F. T. Ryall



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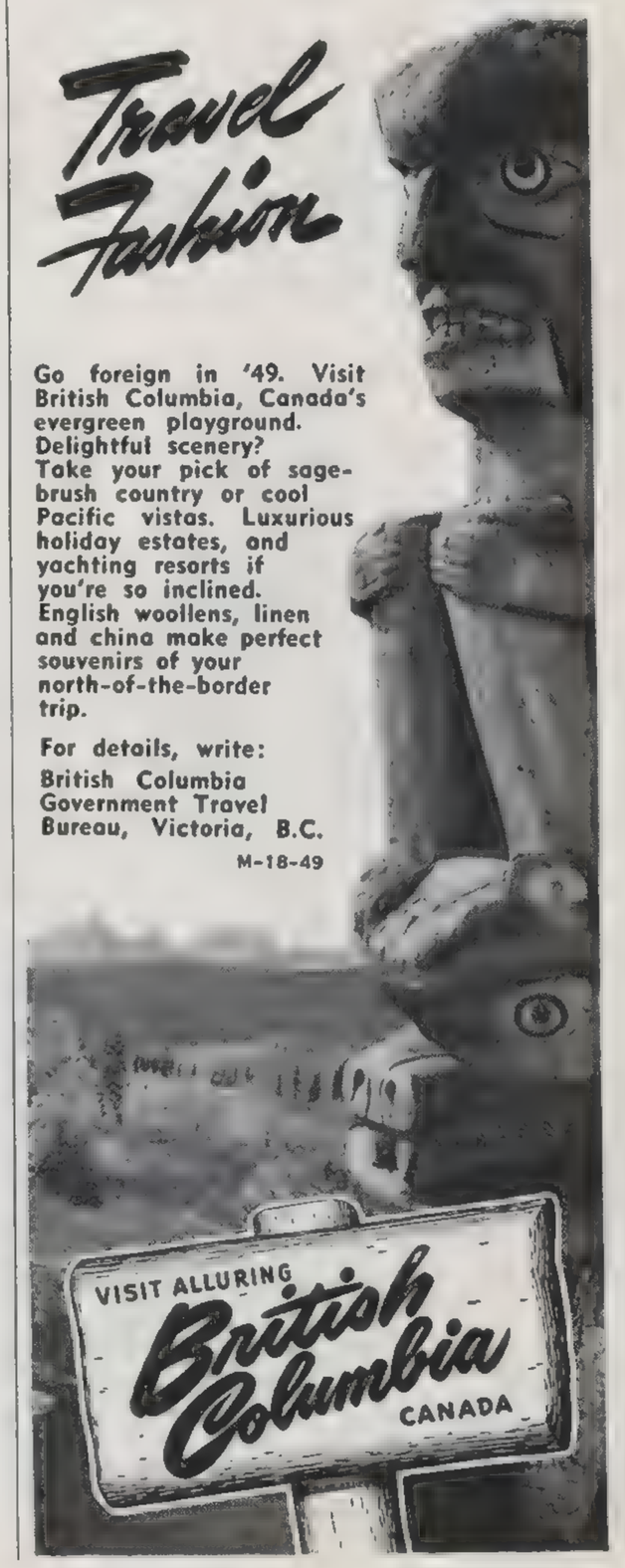

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TORONTO, ONTARIO, 69 Yonge Street

For British Isles Travel Literature with color map, write Dept. 37 at any of these offices

BRITISH RAILWAYS

DORDOGNE TRAVEL INFORMATION

(For article on Dordogne see pages 60 through 63)

Paris to Souillac by car (the ideal way of seeing the region): The direct route is Orléans—Chateauroux—Limoges—Souillac. A longer circuit would be to drive through the Loire château country before regaining Chateauroux.

It is hard to be precise about 1949 prices because the Commissariat Général au Tourisme is extremely reticent about giving information.

Last year the best bargains were at:

CARENNAC (Lot): Hotel du Château; room and meals for one person, 600 francs daily. Room with bath, about 700 francs.

BEYNAC (Dordogne): Hotel Bonnet, 22 rooms. Same as above. No doubt prices will be higher this year, particularly during the month of August, when all the hotels charge at least 100 francs more than usual.

It is most important to reserve rooms as far in advance as possible, especially since these are small hotels.

IF POLIO STRIKES IN YOUR AREA . . .

Avoid crowds and new contacts, in trains, buses, or boats; in crowded places.

Avoid over-fatigue; too-active play, late hours, worry, irregular living schedules may invite a more serious form of the disease.

Avoid swimming in water which has *not* been declared safe by your health department.

Keep clean; keep food clean.

QUICK ACTION MAY PREVENT CRIPPLING

Call your doctor at once if there are symptoms of headache, nausea, upset stomach, muscle soreness or stiffness, or unexplained fever. Take his advice if he orders hospital care; early diagnosis and prompt treatment are important and may prevent crippling.

Consult your chapter of the National Foundation for Infantile Paralysis for help. Your Chapter (see local telephone book or health department for address) is prepared to pay that part of the cost of care and treatment you can not meet—including transportation, aftercare, and such aids as wheelchairs, braces, and other orthopædic equipment. This service is made possible by the March of Dimes.

Remember, facts fight fears. Half or more of those having the disease show no after-effects; another fourth recover with very slight crippling. A happy state of mind tends toward health and recovery. Don't let your anxiety or fear reach your children. Your confidence makes things easier for you and for others.

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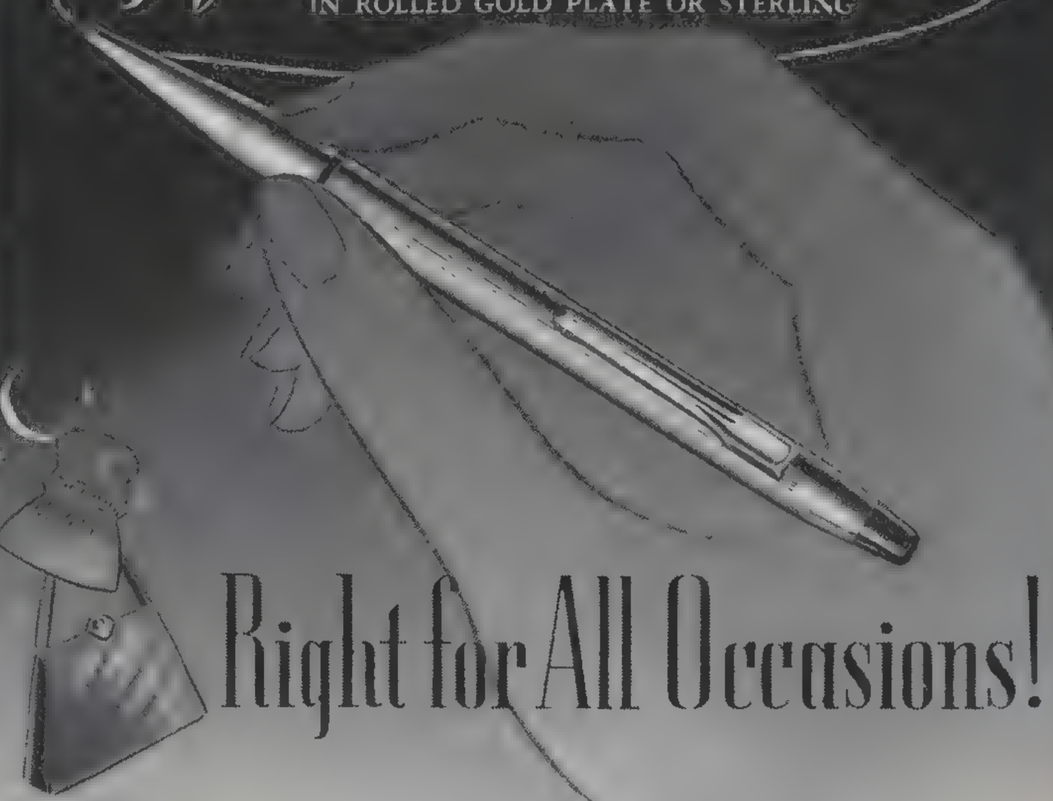

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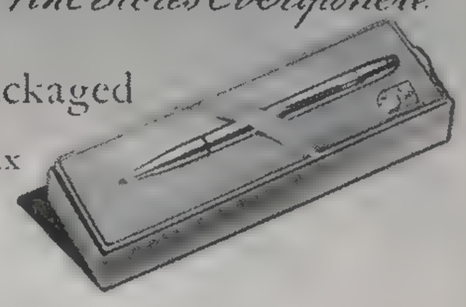

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AFRICA TO THE ADRIANS

wear sunglasses, you don't need to have your head covered"; where Mrs. Adrian has planned to wear an oyster-white silk Shantung suit, made (where better?) in her husband's workrooms; and as an alternate for the skirt, a pair of Shantung slacks (the Nile sun is a notorious scalder). There would be Central Africa—the rainy-season trek into the Ruindi camps; to the Watusi tribe; to the gorilla country near the Mountains of the Moon, where the vegetation is incredibly dense—as Adrian says, "almost glandularly so; and a flower that would be two feet tall anywhere else grows to a height of twenty feet"—and serious, tough, explorer's clothes are needed.

The nucleus of Mrs. Adrian's wardrobe is her shoe plan: one pair of seasoned walking shoes, broken in on the Adrians' farm in California; three pairs of shoes in the opera pump school; one pair of knee-high laced boots as a guard against that anathema of Africa, the ground-hopping tsetse fly.

Rather than take a chance on finding in the African shops an exploring costume in her size (almost no ready-made clothes anticipate her doll-like proportions), Mrs. Adrian bought whipcord frontier pants, and a treated-cotton jacket with corduroy margins, in a boys' shop, and had them altered to fit. Then: she added shirts, lots of fresh, cotton shirts; half a dozen clever, little collar-shaped cotton scarfs (photographed among the jewellery on page 85).

As for Adrian's luggage: he is, admittedly, gadget-happy; each day spent in New York while waiting for sailing day was a threat to his original capsule luggage plan. He picked up: a picnic hamper, food, metal suitcases, an out-of-doors stove, an alarm-clock wristwatch, a Rube Goldberg knife-is-a-can-opener-is-a-whistle. "The only time I'm ever any good at packing is when the lid won't close," he said, "and anyway, I hear that I can start all over in Nairobi, where I plan to buy the things I'll wear."

IN JUNE VOGUE

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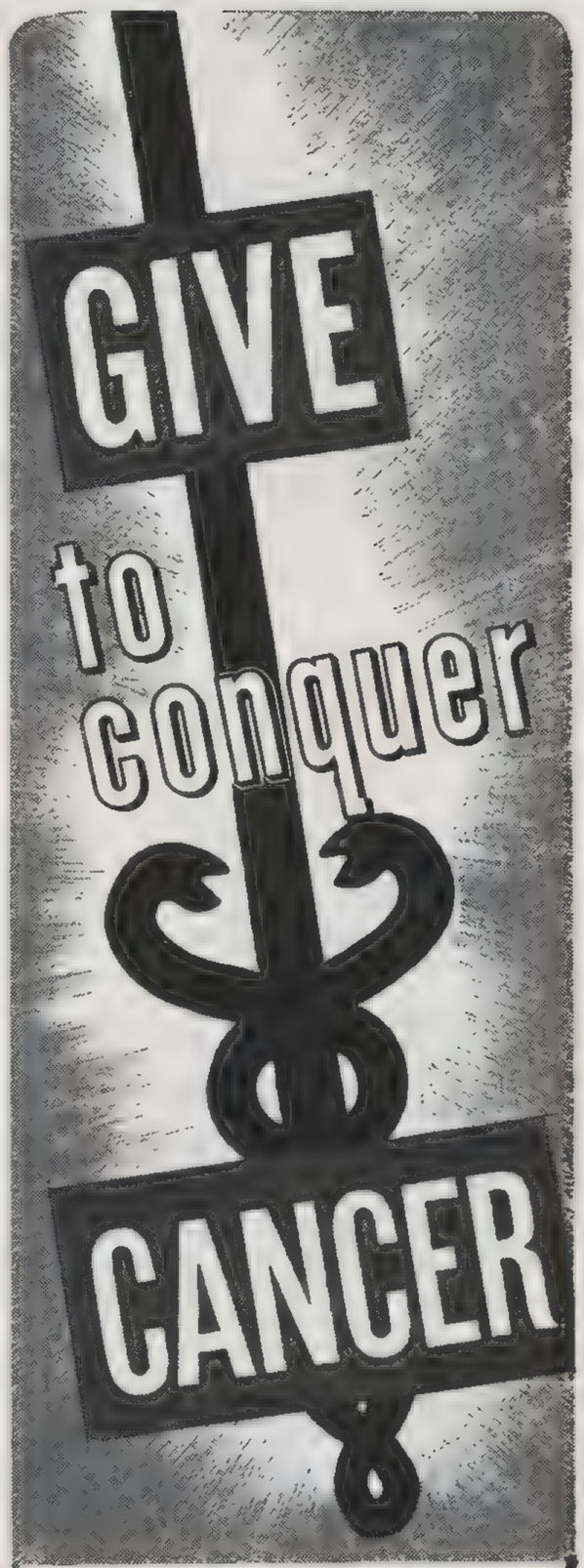

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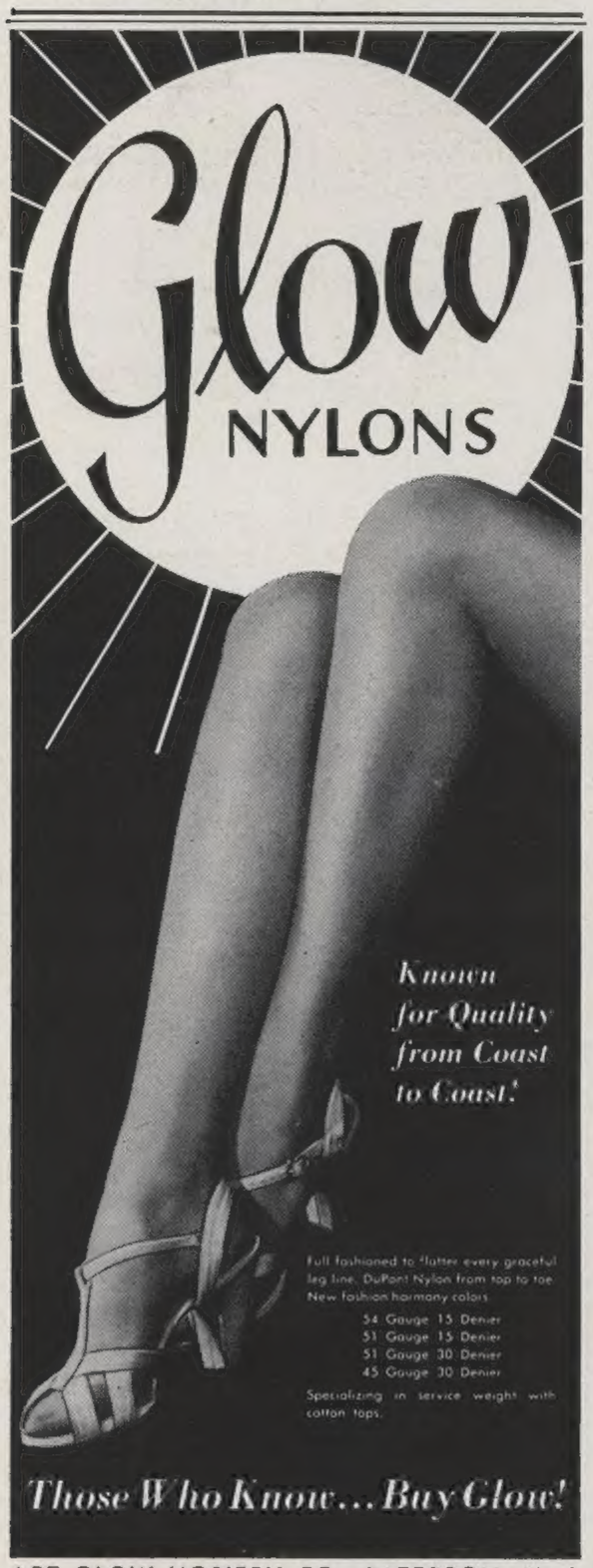

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ENGLISH HANDBOOK

The General Trading Co.; 1, 3, 5, Grantham Place, Park Lane.

[There are many small shops, good for antique hunting on the King's Road (Chelsea), Fulham Road, Brompton Road, and the small side turnings from them. Spencer's, 27 New Oxford Street, is particularly good for old prints.]

OUT OF LONDON

England is full of charming small hotels and inns and, recently, a number of "country clubs." Among the best of them are:

Llansantffraed Court Hotel and Country Club, near Abergavenny, Monmouthshire, where there are good fishing, hacking, shooting, golfing, tennis, within easy reach of the racing at Cheltenham and Chepstow, quite near Hereford and Gloucester, where the Three Choir Festival will be on September 4, 6, 7, 8, 9.

The Fountain Violet Country Club, Kingswear, Devonshire, has a home farm, vine and peach houses, tennis courts, and private beaches for fishing and swimming.

Crowhurst Park Hotel and Country Club, Battle, Sussex. Good food and drink, rough shooting, tennis, village cricket. Near four golf courses.

Victoria Hotel, Sidmouth, South Devon. Tennis, dancing, bathing.

Easton Court Hotel, Easton Cross, near Chagford, Devon. On the edge of Dartmoor, about 186 miles by motor from London. Run like an English country house with only twenty guests at a time. (Evelyn Waugh wrote his *Brideshead Revisited* here.) The price is about $42 a week, American plan.

SPORTING EVENTS

The Derby at Epsom Downs, June 4.

The Royal Ascot, June 14-17. (Note: It is not correct to smoke in the royal enclosure.)

The Richmond Royal Horse Show, June 9-11.

Tennis at the *International Championships Meeting*, Wimbledon, June 20-July 2.

The *Open Championship* golf at St. Andrews, Scotland, July 4-9.

BRITISH FESTIVALS

The great *International Festival of Music and Drama* at Edinburgh, August 21-September 11.

Included in the programme are concerts conducted by Bruno Walter, Henri Cluytens, Ernest Ansermet, Sir Thomas Beecham, John Barbirolli, Ernest Bloch; performances by Adolf Busch, Rudolf Serkin, William Primrose, Aksel Schiotz. The Glyndebourne Opera, with the recently America-applauded Ljuba Welitsch, will do *Un Ballo in Maschera* and *Cosi Fan Tutte*. In drama, T. S. Eliot's new play, *The Cocktail Party*, is scheduled; also Goethe's *Faust*, in German, in celebration of the bi-centenary of Goethe's birth; and the Scottish morality play, *The Three Estates*, successful last year, under the direction of Tyrone Guthrie. The *Ballet de Champs-Élysées* will present six ballets. Documentary films will be shown from all over the world. (It is best to stay in Edinburgh and go out to the festival each day.)

The *Welsh National Eisteddfod* at Dolgelley, Wales, August 1-6, the great Welsh competition in music and poetry.

The *Festival of British Contemporary Music, Drama, and Art*, at Cheltenham, June 27-July 10, the major event Benjamin Britten's new opera, *Let's Make an Opera*. (Note: Llansantffraed Court Hotel above.)

The Canterbury Festival of Music and Drama (religious), June 25-July 2.

The Shakespeare Festival at Stratford-upon-Avon, April 16 to October 1, presents this year: *Much Ado About Nothing, A Midsummer Night's Dream, Cymbeline, Othello*, and *King Henry VIII*, directed by Anthony Quayle. The Shakespeare Hotel, here, is world-renowned—a fifteenth-century mansion with nine ancient timbered gables, rooms long named after The Bard's plays (*Measure for Measure* is the homely old-fashioned bar).

The Malvern Drama Festival, August 8 to September 3, where *Buoyant Billions*, George Bernard Shaw's play, will have its premiere.

BRITISH BUILDINGS OF HISTORIC INTEREST

The National Trust is in charge of these places. Among the well-known buildings are:

Hughenden Manor, High Wycombe, Buckinghamshire, where Disraeli lived; his study is exactly as it was just before his death.

Wordsworth House, Cockermouth, Cumberland, where William and Dorothy Wordsworth were born.

Knole, Sevenoaks, Kent; by far the best known of the Trust's great houses; superb collection of furniture and paintings lent by Lord Sackville.

Carlyle's House, 24 Cheyne Row, London.

Blickling Hall, Aylsham, Norfolk; once owned by the Boleyn and Hobart families. The house was built in 1616 and given to the trust by the late Marquess of Lothian, Ambassador to the United States.

TO SHIP A CAR TO ENGLAND

The round-trip shipping rate for the average car is $500. The American Automobile Association, for a fee of $55, will arrange for all documents. (It is best to get marine insurance.) The car must be delivered at the port of embarkation the day before sailing. On arrival in England, an AAA representative, with all driving documents and a mechanic, will meet car and owner at port.

HIRING A CAR

There's a good choice range from a five-passenger, drive-yourself car at $50 a week, for 210 miles plus

(Continued on page 120)

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ENGLISH HANDBOOK

(Continued from page 119)

$.25 per mile thereafter, to a six-passenger chauffeur-driven limousine at $48 per day for 100 miles and $.25 per mile excess, all including gas, oil, and insurance. Try Daimler Hire Ltd., 243 Knightsbridge, London, and Godfrey Davis Ltd., 7 Eccleston Street, Victoria. (It is customary to tip the driver.)

DRIVING LICENCES

If you have an International Driving Permit, you may obtain a British Driving Licence at the Royal Automobile Club or the Automobile Association, free of charge; otherwise, you may purchase a British licence for 5 shillings ($1), without a test providing you present your States' licence.

GAS RATION IN ENGLAND

Gas rationing is fairly easy on foreigners; for the first two weeks, sufficient gasoline for 600 miles, for the second two weeks, 400 miles, and for the second and third months, 300 miles per month. If you hire a car, there's no limit; just obtain a Tourist Voucher Book at any bank, by cashing a minimum of £25 worth of dollars into sterling.

PRESENTS

The British especially like to have ham, tinned butter, margarine or cooking fat, bacon, rice, tea, sugar, puddings. A total weight of 50 pounds of food per person is freely admitted (officially, no one foodstuff to exceed 10 pounds), but there is no close supervision on weight unless officials fear that food is being brought in for resale.

Although food is still rationed, visitors need no ration card unless staying with friends, in which case you'll want to get one.

Although the clothing ration is off, the prices are still very high. Nylon tricot underthings, not obtainable in England, and costume jewellery are especially desired. Cigarettes are $.70 a package. Soap is rationed and scarce, so take your favourite with you.

LIQUOR

Although gin is plentiful, whiskey is in short supply; it can usually be bought in hotels and bars, but not by the bottle.

SERVICES

Travel agents also book theatre tickets. In London, there is an especially good service at Harrods, the great department store, where they do all sorts of special services.

Incidentally, if you have a reservation at a good hotel, a representative of the hotel will meet you at the boat or at the train, but not at the airport.

THREE CITIES IN ITALY: NAPLES

world. It is impossible to explain by what miracle the most miserable city in Italy, overpopulated, damaged by war, a destroyed port, is the most sincerely attached to the monarchy. Why does this people, obsessed with the desire of expatriating themselves, living in the pockets of curious basements, sing from morning to night songs so gay that as soon as they are composed they are hummed in the night clubs all over Europe?

It is not surprising that, in a city of inhabitants with untiring imaginations, but in which it is difficult to find work, there have been created jobs that there are nowhere else. The job of *traffichino* is one of those. The *traffichino* is a man whose duty it is to facilitate the work of anyone who has business in Naples. The movie-makers have called on them with the greatest of success: to recruit *"sciuscia"*; to keep them from running off with the cash; to pay them; to keep the crowd from crushing the director and cameraman with curiosity; all these things are impossible without a *traffichino*.

Through a genial *traffichino* I was able to catch Titina and Edoardo de Filippo in flight; Naples is their home port between tours. The de Filippos are brother and sister. In Rome Orson Welles said to me: "Go see them—they are the only actors in Italy. They gather a full house wherever they go." Their repertoire is largely composed of plays which Edoardo has written, directed by him, and acted by a troupe of which he is also the manager. They go from city to city. In Italy no theatre is open all the year. In Italy it is necessary to have a title whether one wants it or not, particularly when one is famous. (Roberto Rossellini has never gotten used to being called Doctor by the hall porters.) Edoardo de Filippo is never called anything but Commendatore. His success is due to the rhythm with which he plays, to his wild-running gaiety, to his particular manner of mixing laughter and tears.

I remember asking Jean Cocteau: "Why is there never a fixed theatre in Italy? Why not a single truly exceptional and popular theatrical company?" He immediately answered: "Go to the theatre in Italy? —but to do what? The theatre is everywhere; it is in the streets." And so is art.

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Golden Jubilee

Remember the name: Golden Jubilee...for this is the towel that celebrates fifty years of fine towel making according to the high standards first established by the originators of Martex. Golden Jubilee is a thick, thirsty towel with extra wear, extra beauty woven right in. And, best of all, it comes in ten other lovely colors and white. Naturally, monogramming is extra, but on the opposite page you'll find a partial list of the many good stores where you can buy Golden Jubilee — and have it monogrammed as shown here.

BATH SIZE about $1.69

GUEST SIZE about 89c

FACE SIZE about 35c

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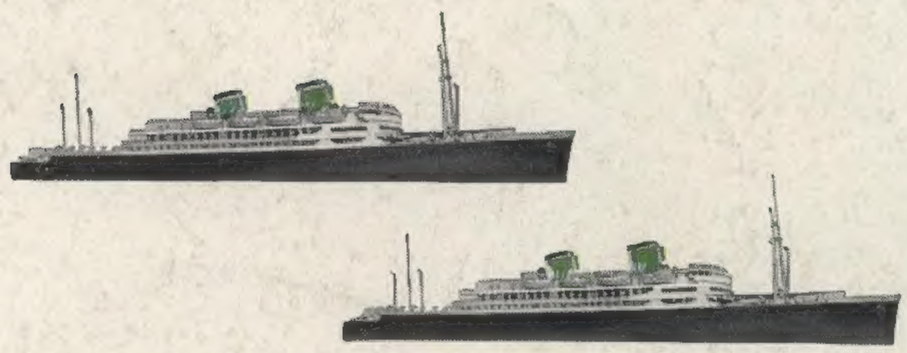

GRACE LINE

10 Hanover Square, New York

Agents and offices in all principal cities